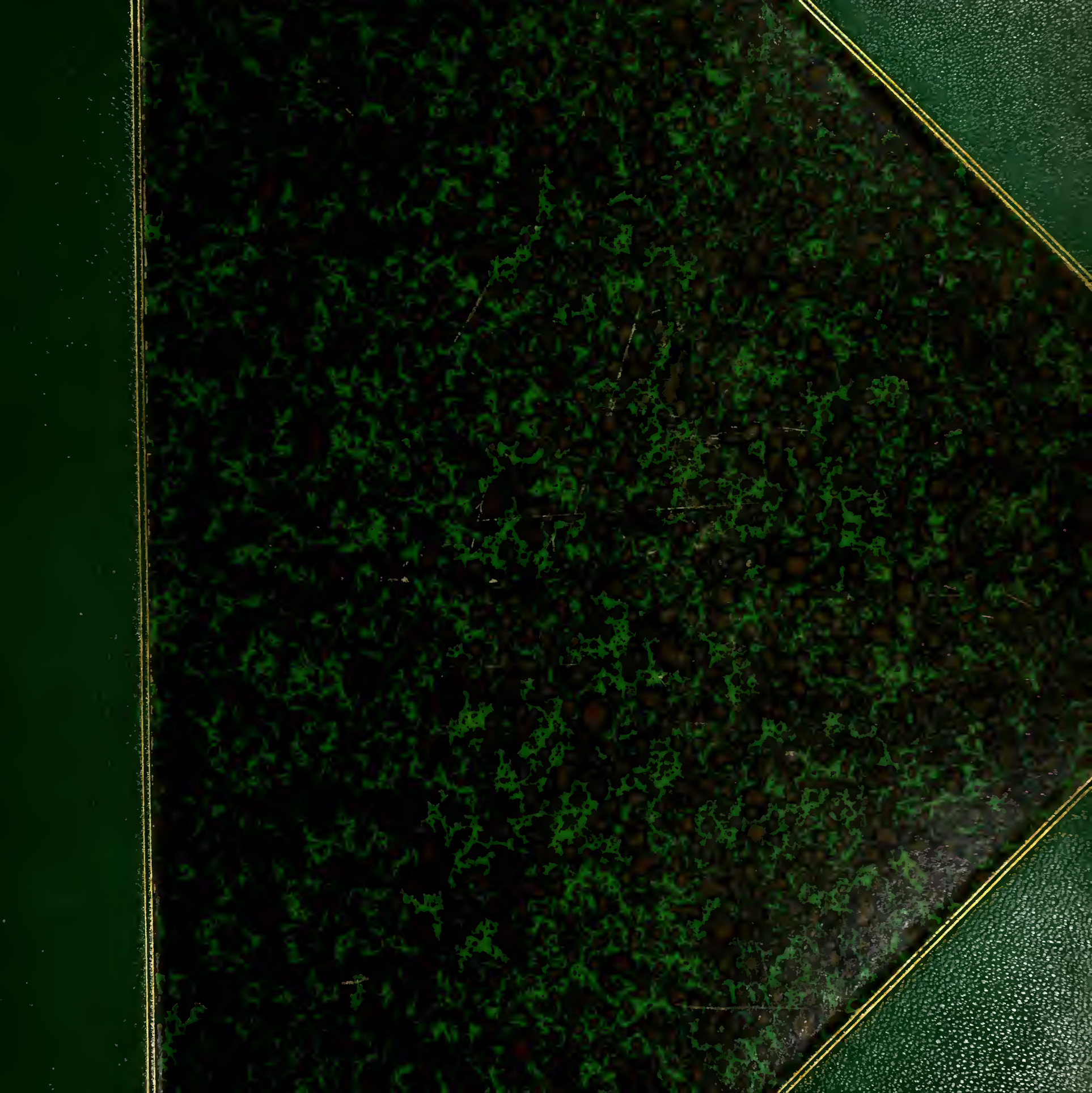


☆☆ M Cab. 2. 23 Vol. 1.

THE PUBLIC LIBRARY OF THE CITY OF BOSTON
THE ALLEN A. BROWN COLLECTION

MUSIC GIFT TO LIBRARY

Two Splendid Collections Are Presented

To Be Added to the Allen A. Brown Collection

Vizentini Scores and John Barnett Operas

Are Presented by Mr. and Mrs. Henry M. Rogers

Two splendid gifts have been made to the Allen A Brown music collection of the Boston Public Library, and will be turned over to the trustees tomorrow.

As an expression of their appreciation of the services to Boston of Allen A. Brown, Henry M. Rogers and his wife, Clara Kathleen Rogers, have presented to the library the unique Vizentini collection of operas. The trustees have accepted the gift and the property will be turned over to the library tomorrow afternoon.

Joining with Mrs. Rogers, who was a daughter of John Barnett, "the father of Modern English Opera," as he has been called, Domenico Dragonetti Barnett of Cheltenham, England, Reginald Barnett and Julius Barnett have also given to the library, for the Allen A. Brown collection, some of the original manuscripts of operatic scores by John Barnett, together with portraits sketches, play-bills, contemporary criticisms, etc. The donors act in fulfilment of the expressed wish of Rosamund Mary Liszt (Barnett) Francillon, wife of Robert E. Francillon of London, recently deceased, children of John Barnett who was born at Bedford, England, July 15, 1802, and who died at Leckhampton Hill, near Cheltenham, England, April 17, 1890.

The Vizentini collection consists of thirteen bound volumes of the personal and private collection made by Louis Albert Vizentini (1841-1906), pupil of the Conservatories of Paris and Brussels, solo violinist at the Théatre-Lyrique, director of the Théatre-Porte St. Martin and Gaité, manager of the Royal Theatre at St. Petersburg, director for one season of the orchestra at Pawolawft, manager of the Variétés, Les Folies Dramatiques, La Lyrique, and La Gymnase, Paris, also of the Grand Theatre of Lyons, etc., at all of which theatres he produced many masterpieces.

Besides the scores of the operas, and the original letters from composers and singers taking part in the performances, these works contain many original drawings made by well-known artists who superintended the costuming of the operas, and other interesting contemporary data. Mr. Brown discovered this collection in Paris in 1900. He told Mr. Rogers of the "find," and Mr. and Mrs. Rogers decided that they could find no better way of expressing their own appreciation of what Mr. Brown has done and is doing for the lovers of music in Boston, than by securing the whole lot of carefully arranged material. They accordingly cabled Mr. Brown, who secured the collection, which represents the works of the following composers:

Gounod, Ch.—"Jeanne d'Arc," drama by Jules Barbier; two volumes, full levant; Le Théatre Gaité, 1873.

Joncières, V.—"Dimitri," words by H. de Bornier and A. Silvestre; one volume, crushed levant; Théatre Lyrique, 1876.

Offenbach, J.—"Le Voyage dans La Lune," text by V. Lemoine and A. Martier; two volumes, full crushed levant; Théatre de la Gaité, 1875.

Massé, V.—"Paul et Virginie," poem by Jules Barbier and Michael Carré, one volume, crushed levant; Théatre Lyrique, 1876.

Erlanger, Camille—"Le Juif Polonais," poem by Henri Meilhac and P. B. Ghensi; one volume, half red morocco, Opéra Comique, Paris, 1900.

Pierné, Gabriel—"La Fille de Tabarin," poem by V. Sardou and Paul Ferrier; one volume, half red morocco.

Bruneau, A.—"L'Ouragan," poem by Emile Zola; one volume, half red morocco; Opéra Comique, 1900.

Massenet, Jules—"Cendrillon," text by Henri Cain; one volume, fancy boards. This work was never completed by Vizentini, and was probably the last volume he attempted to illustrate.

Humperdinck, E.—"Hansel et Gretel," poem by A. Wette; one volume, half red morocco; Opéra Comique, 1900.

Saint-Saëns, C.—"Le Timbre d'Argent," text by J. Barbier and M. Carré; one volume, full crushed levant; Théatre Nat. Lyrique, 1877.

Pierné, Gabriel—"Vendée," poem by C. H. Foley and Adolphe Brisson; one volume, full hound white levant; Grand Théatre de Lyon, 1897.

The original manuscripts of operatic scores by John Barnett include:

"Win Her and Wear Her" (one volume), a lyrical version of Mrs. Centlives's "A Bold Stroke for a Wife," produced at the Lyceum Theatre in 1832, with Braham in the principal character.

"The Mountain Sylph" (two volumes), produced at the Lyceum in August, 1834, where it had a prolonged run, and afterwards was reproduced with great success. It is from this opera that Mr. Barnett derived the title "The Father of English Opera." Of its production Professor McFarren has written as follows:

"Here then was the first English opera constructed in the acknowledged form of its age since Arne's time honored Artixerxes (1762, and it owes its importance as a work of art, not more to the artistic mould in which it is cast than to the artistic, conscientious, emulous feeling that pervades it. Its production opened a new period for music in England, and from it is to be dated the establishment of an English dramatic school, which is not yet accomplished, has made many advances."

Overture to and separate numbers from "Fair Rosamund" (one volume), an opera produced at Drury Lane, February, 1837.

"Farinelli," an opera (three volumes), produced at Drury Lane in 1839, with Michael William Balfe in the title role.

In transmitting this latter gift to the trustees, Mr. Rogers, through whom the tender was made, writes:

"To these scores will be added certain printed and other matter bearing upon the life and works of John Barnett, including portraits, sketches, play-bills, contemporary criticisms, etc., and it is hoped that at some time hereafter the original and only score of John Barnett's opera 'Kathleen,' the libretto of which was written by his friend, Sheridan Knowles, which is now in the possession of the family in England, may find a final resting place in the Boston Public Library.

"In conclusion, I beg to acknowledge on behalf of the family of John Barnett, their appreciation of the personal friendship of Mr. Allen A. Brown, and to thank him for his interest in their father's works, and to express to the trustees of the Public Library of Boston their gratification that their honored father's manuscripts are to have a place in the musical collection which will forever bear Mr. Brown's name and attest to future generations his unselfish love and his lifelong devotion to a great art."

It is interesting to note, in connection with this that Mrs. Rogers, who is a well-known musical writer and teacher, took her name Kathleen from her father's successful opera.

Both gifts were promptly accepted by the trustees, who say in their letter of acknowledgment, signed by President J. H. Benton:

"The gift is gratefully accepted in accordance with its conditions, and any correlative material which hereafter may be added to it will be received and cared for on the same terms. We are gratified that by the gererosity of those who have made this gift possible, and through your friendship for Mr. Brown this valuable addition is to be made to his collection, and thus made available for public use in our library. I beg to return to you and through you to the givers the thanks of this board."

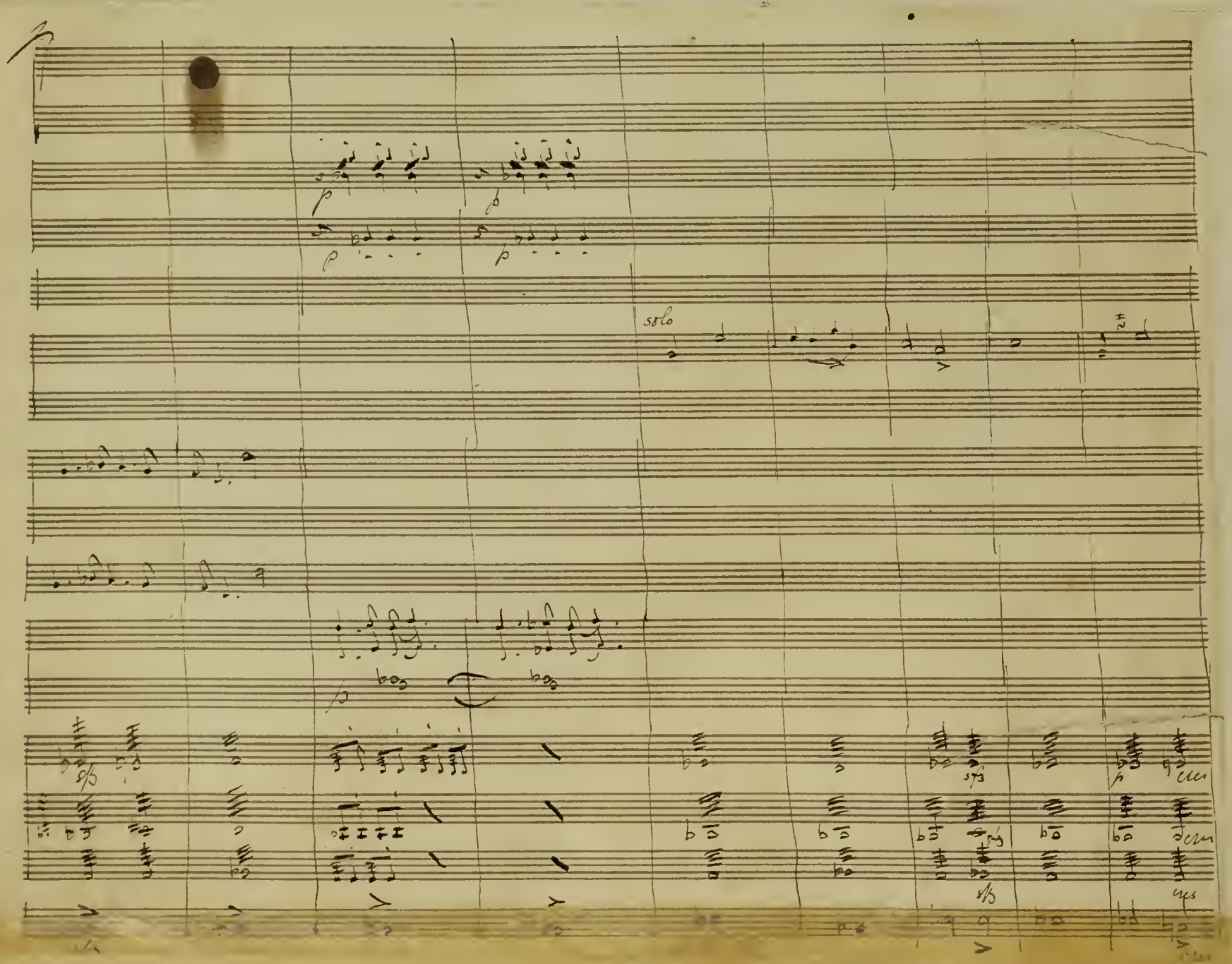
vol. 1

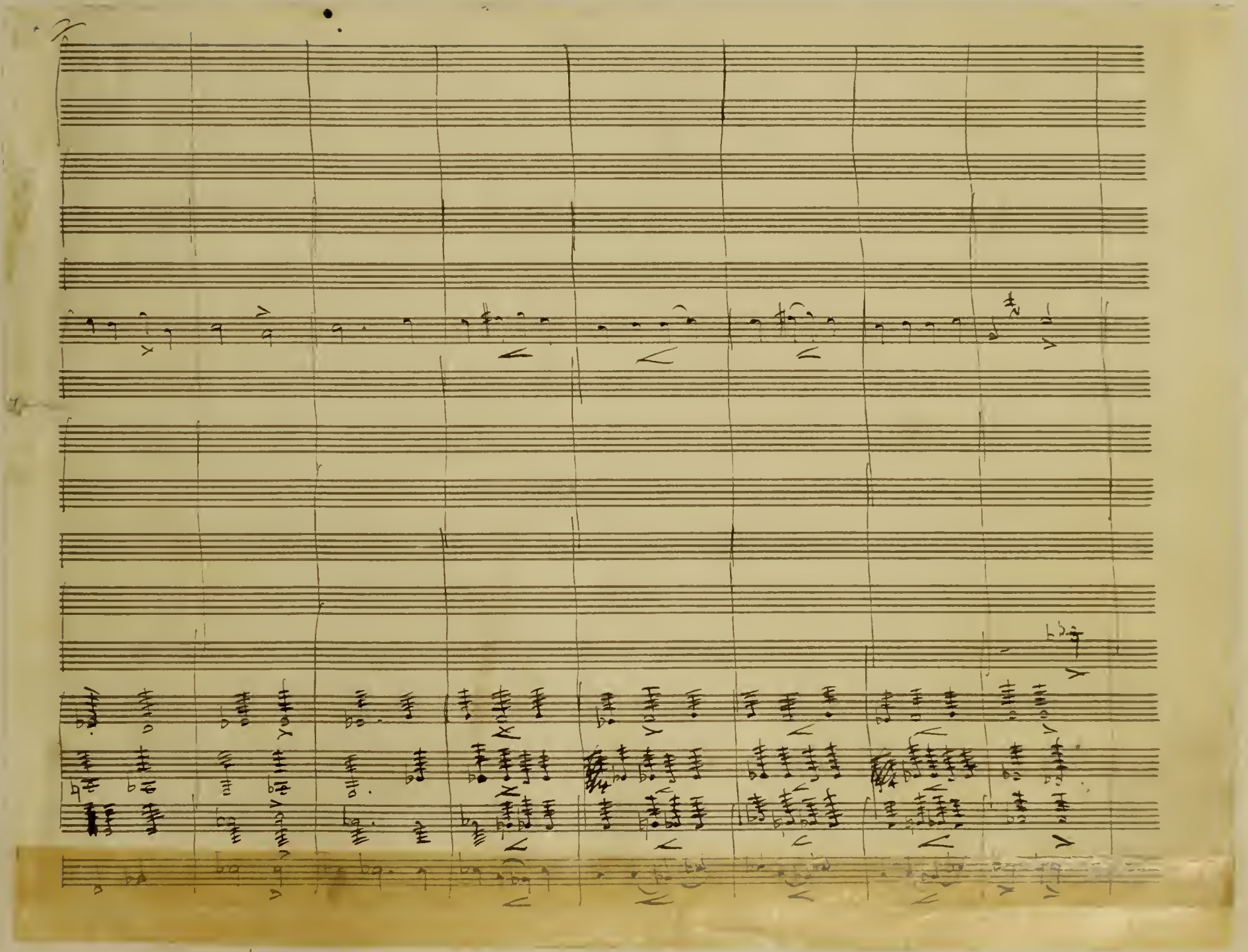
Andante

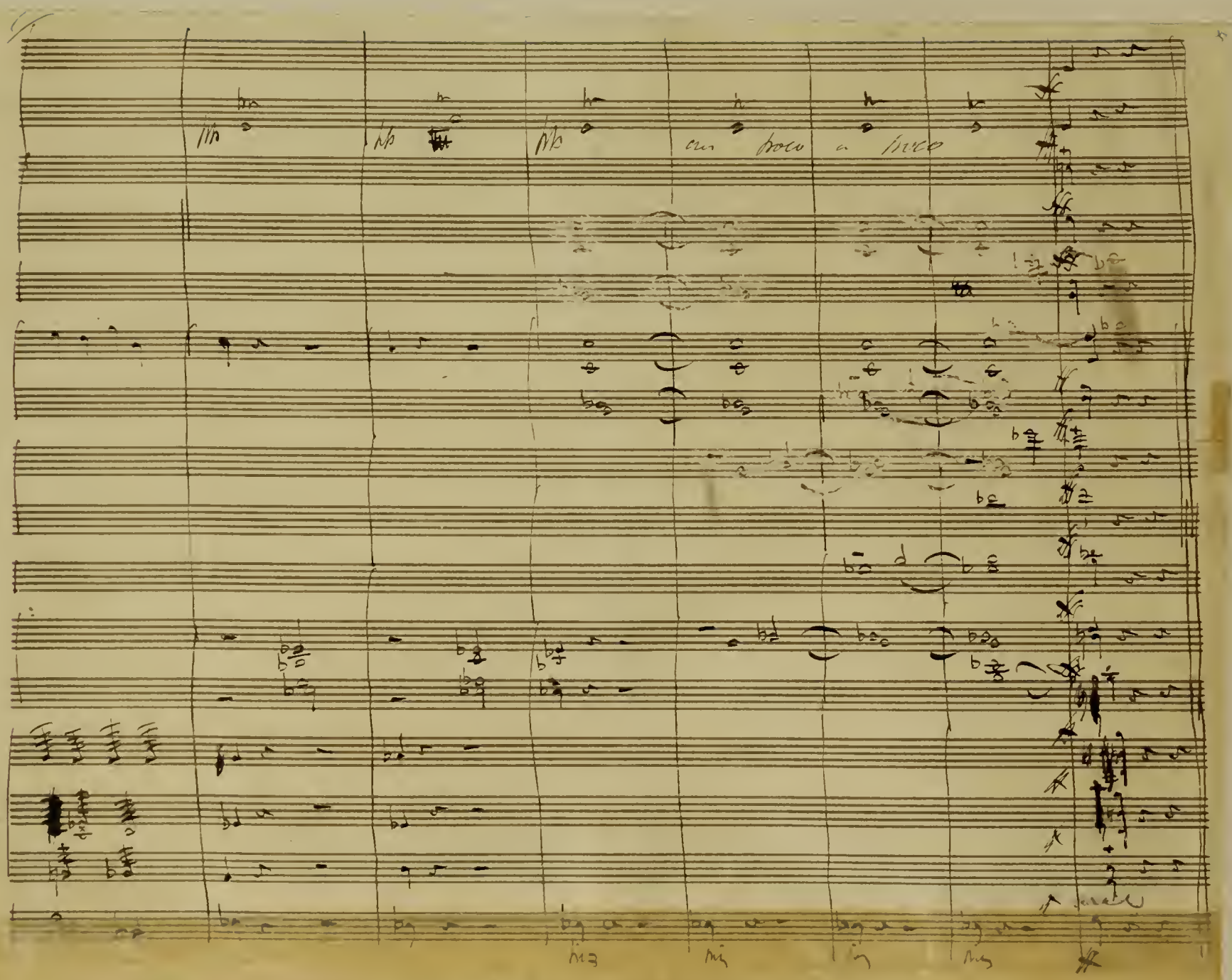
Ouverture

Maintain Spirit

Ferd Beyer

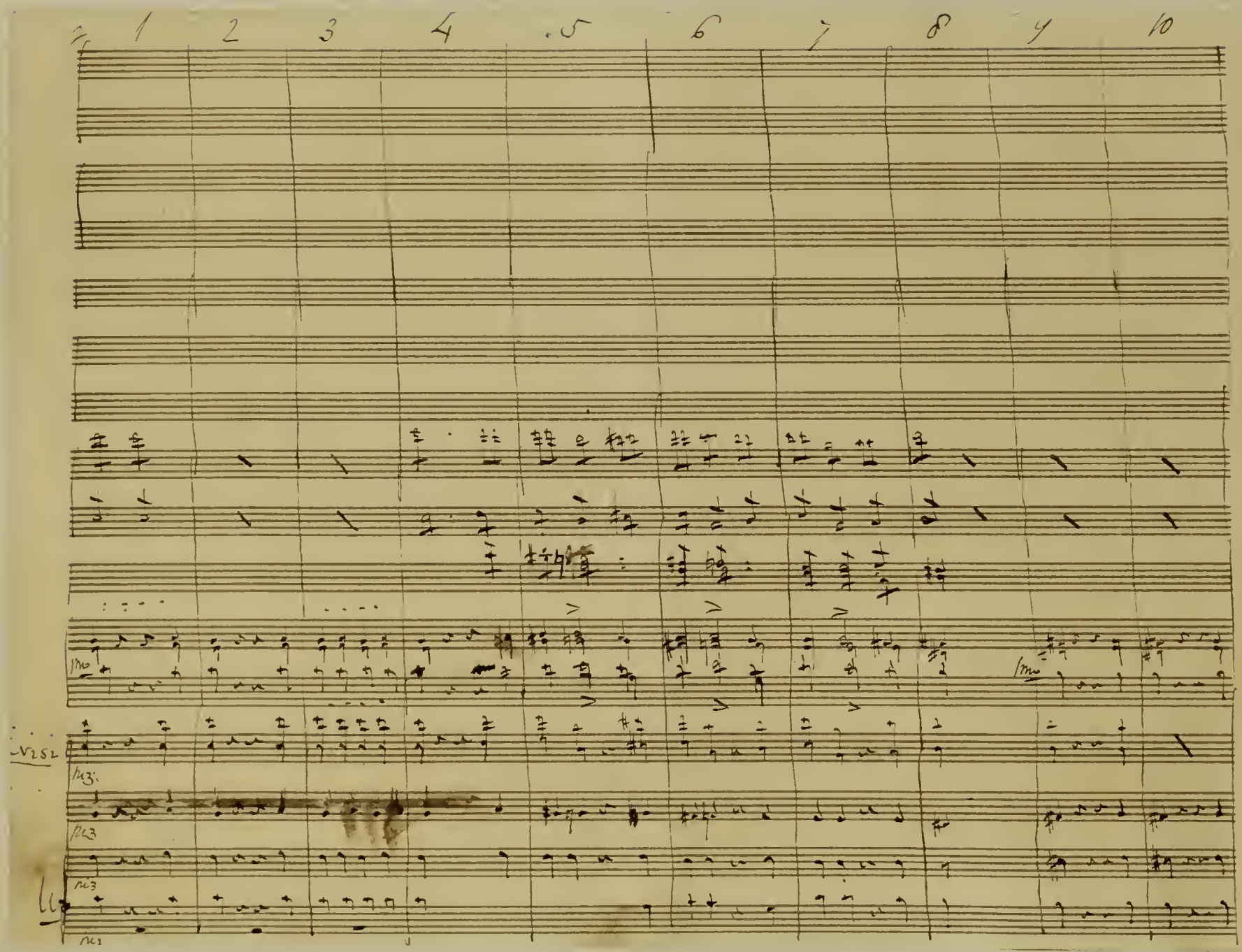

solo




con voce a voce

Allegro

Chorus


1
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11 12 13 14 15 16 17 18 19

20 21 22 23 24 25 26 27

arco

arco

arco

28 29 30 31 32 33 34 35 36

37 38 39 40 41 42 43

tenl 1 1

mp

mp

mp

mp

mp

44 45 46 47 48 49 50 51 52

53 54 55 56 57 58 59 60 61 62

63 64 65 66 67 68 69 70 71

arco

arco

arco

72 73 74 75 76

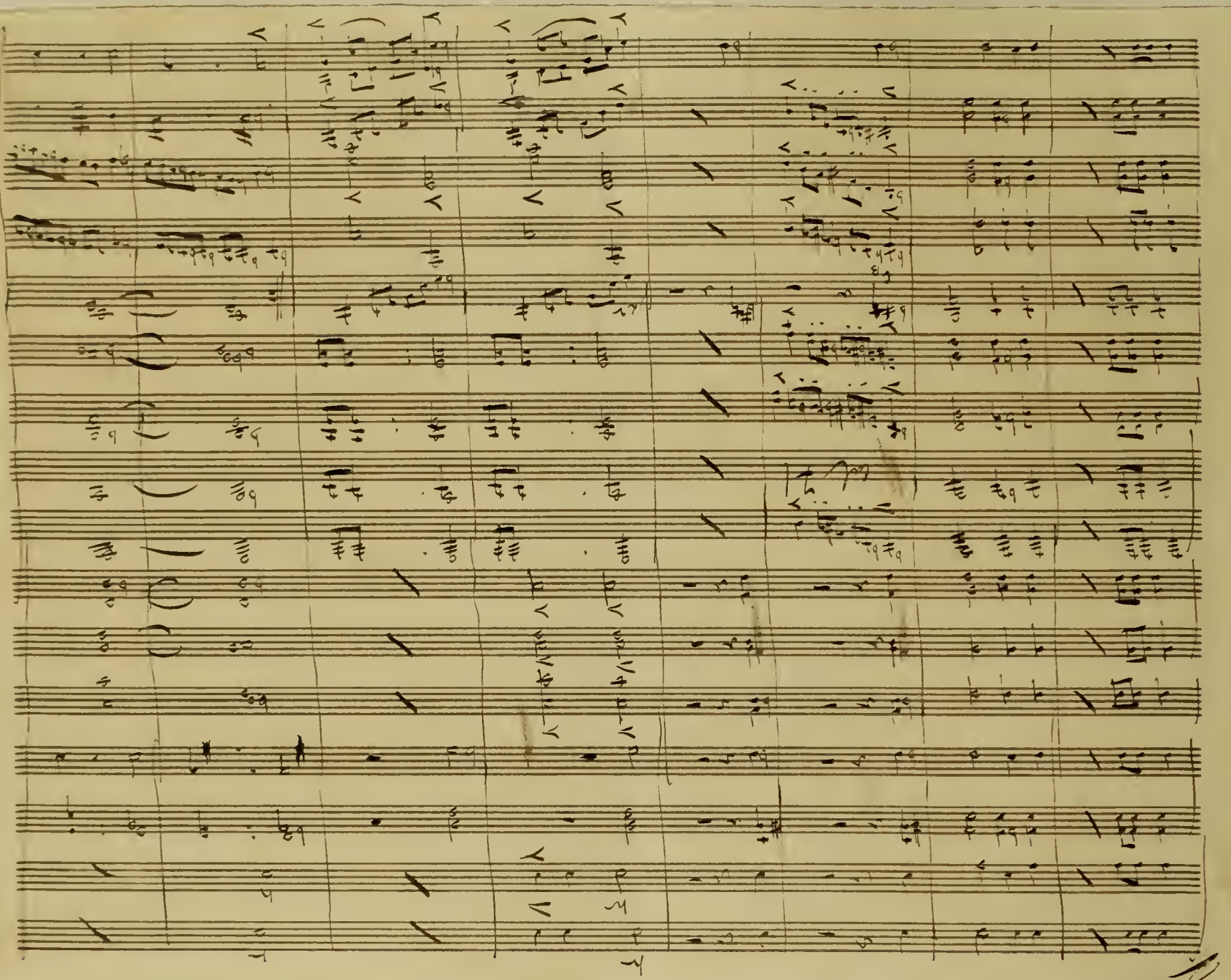
un poco a poco

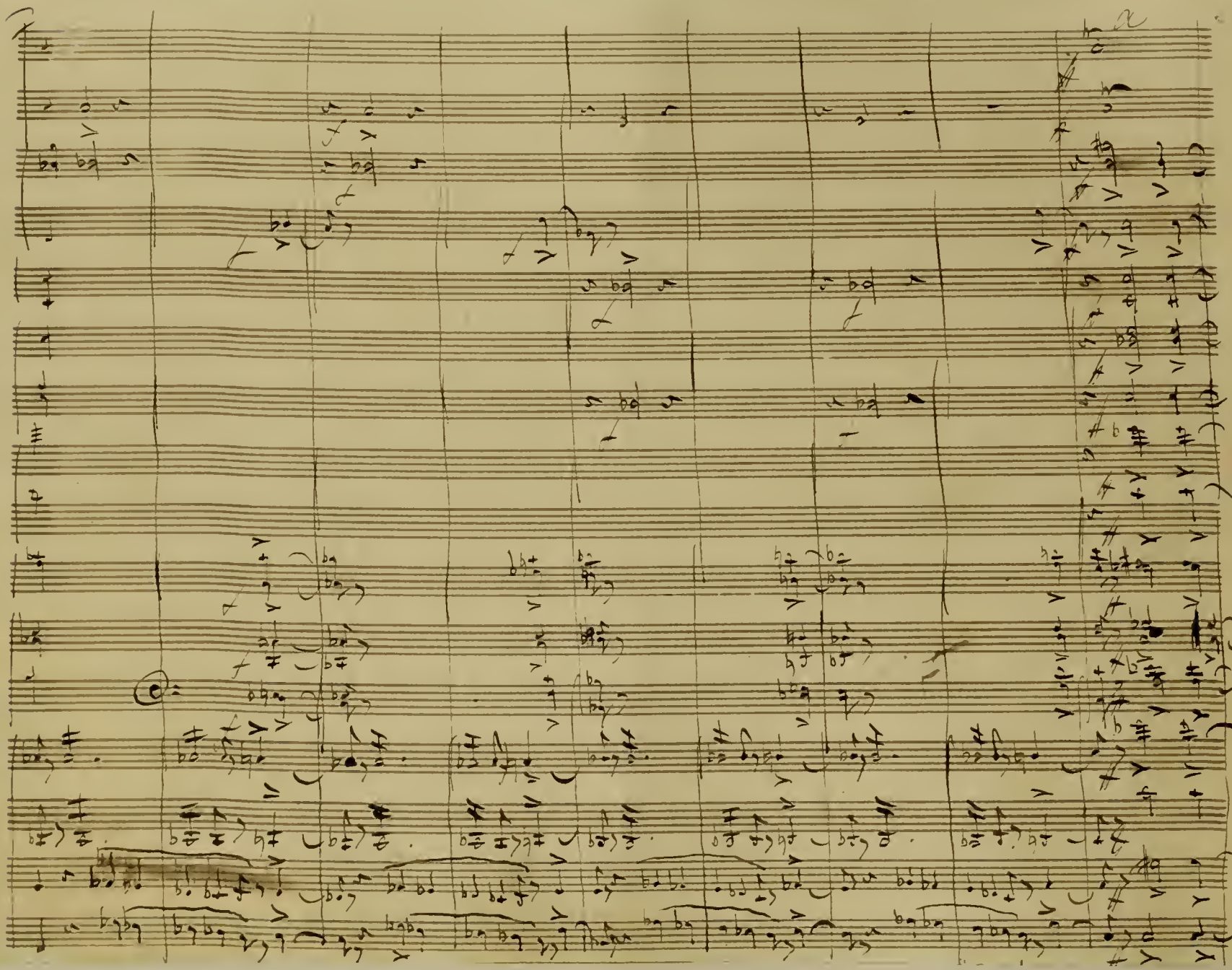
p un

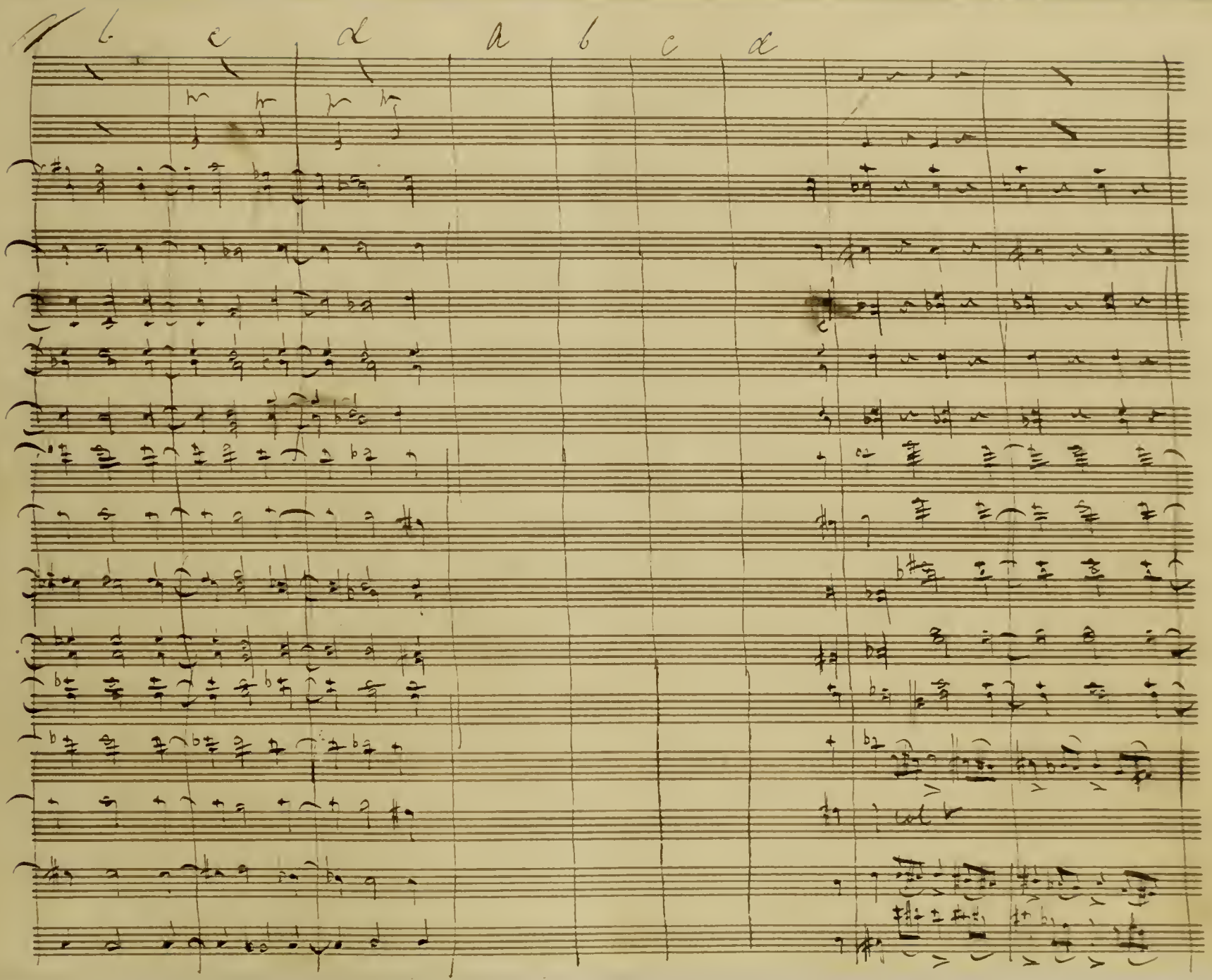
cresc.

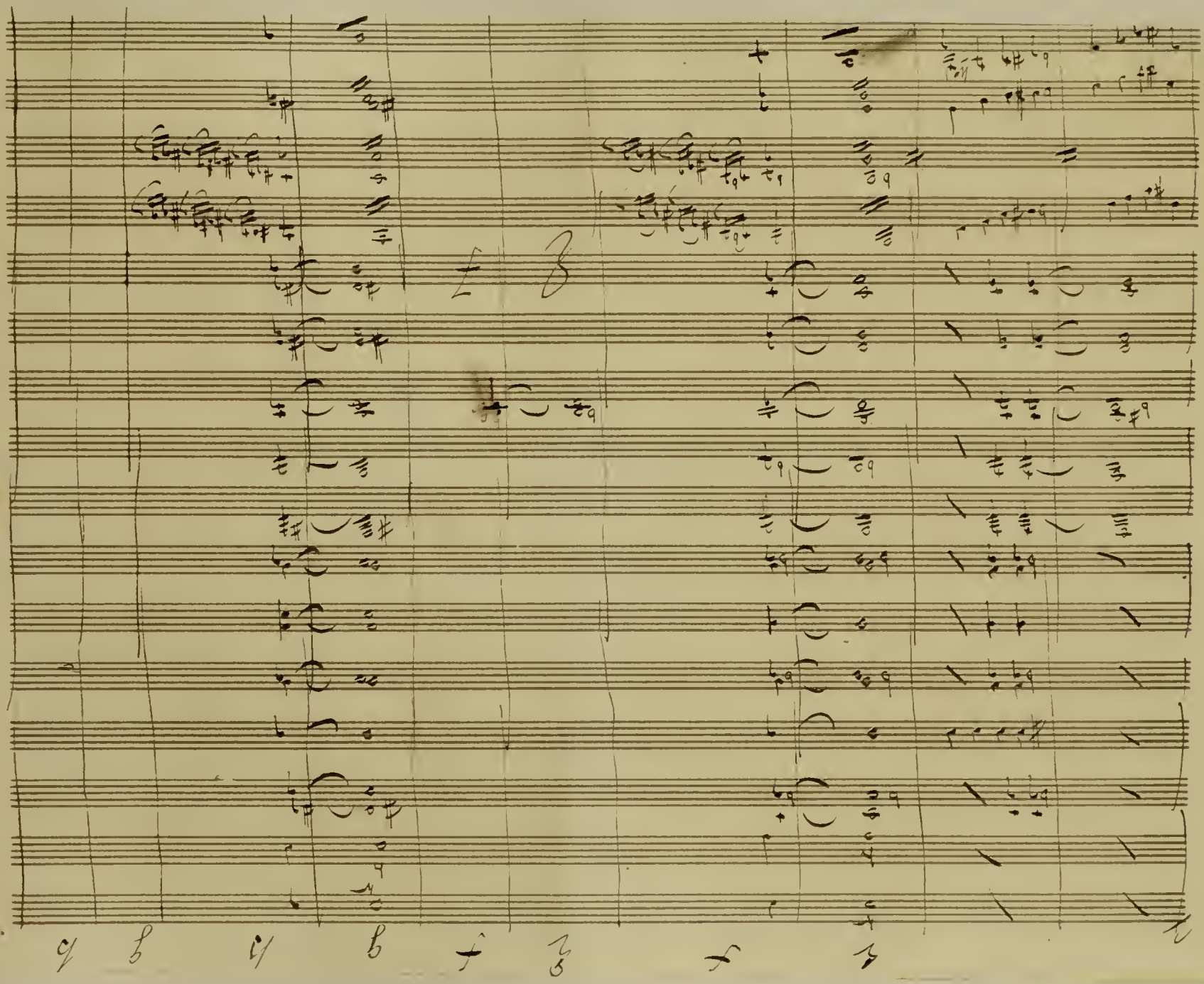
cresc.

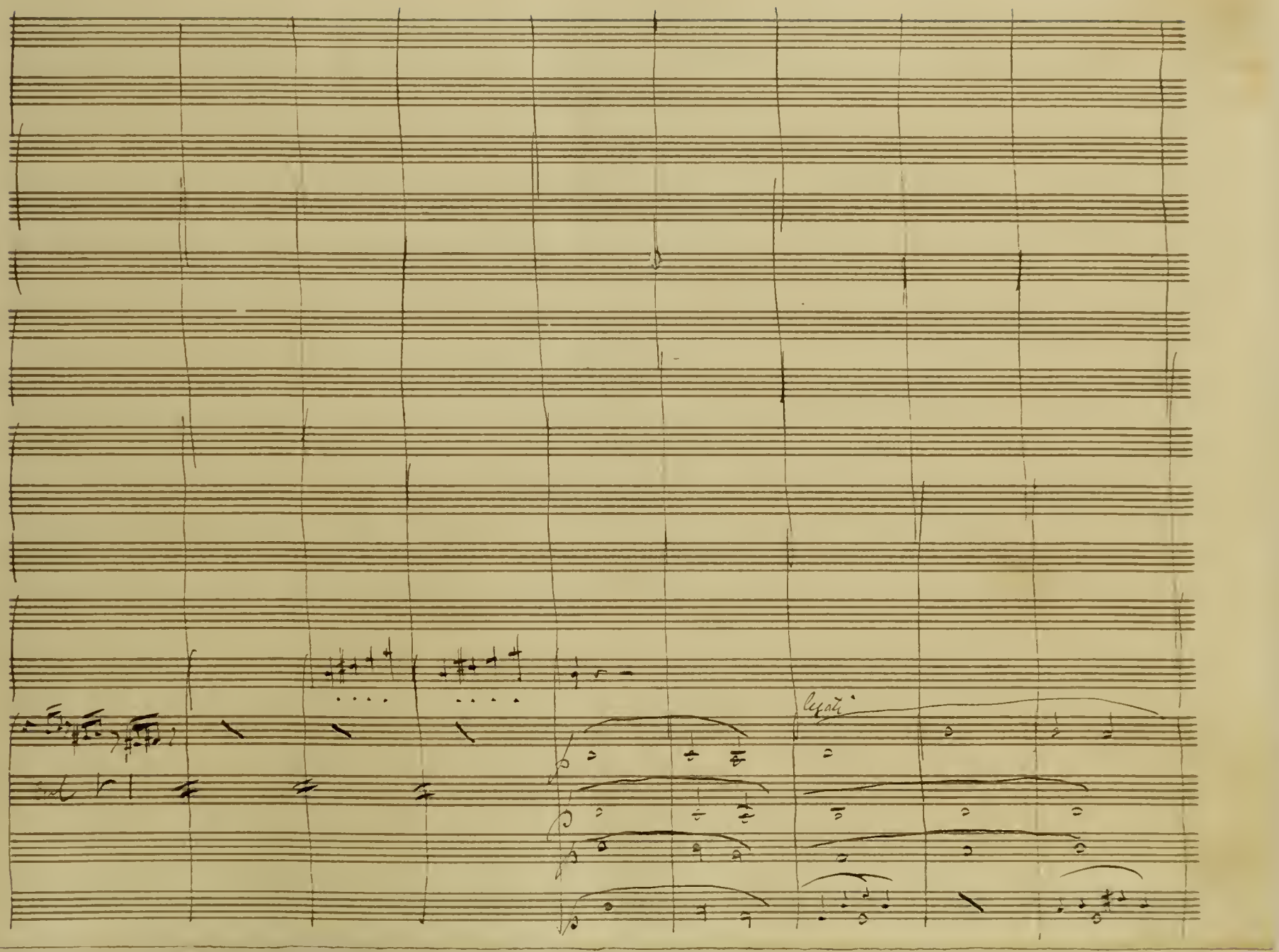
cresc.

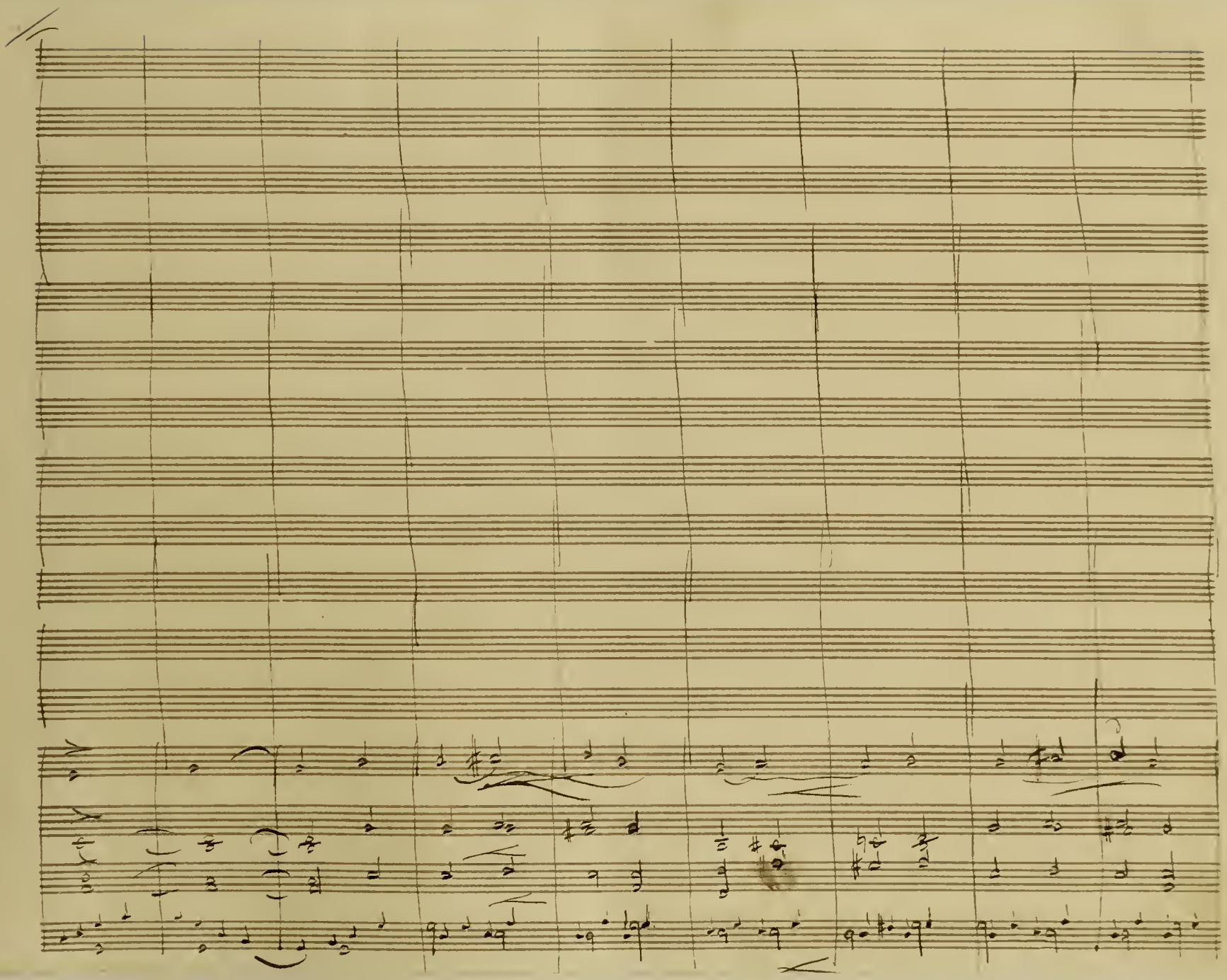


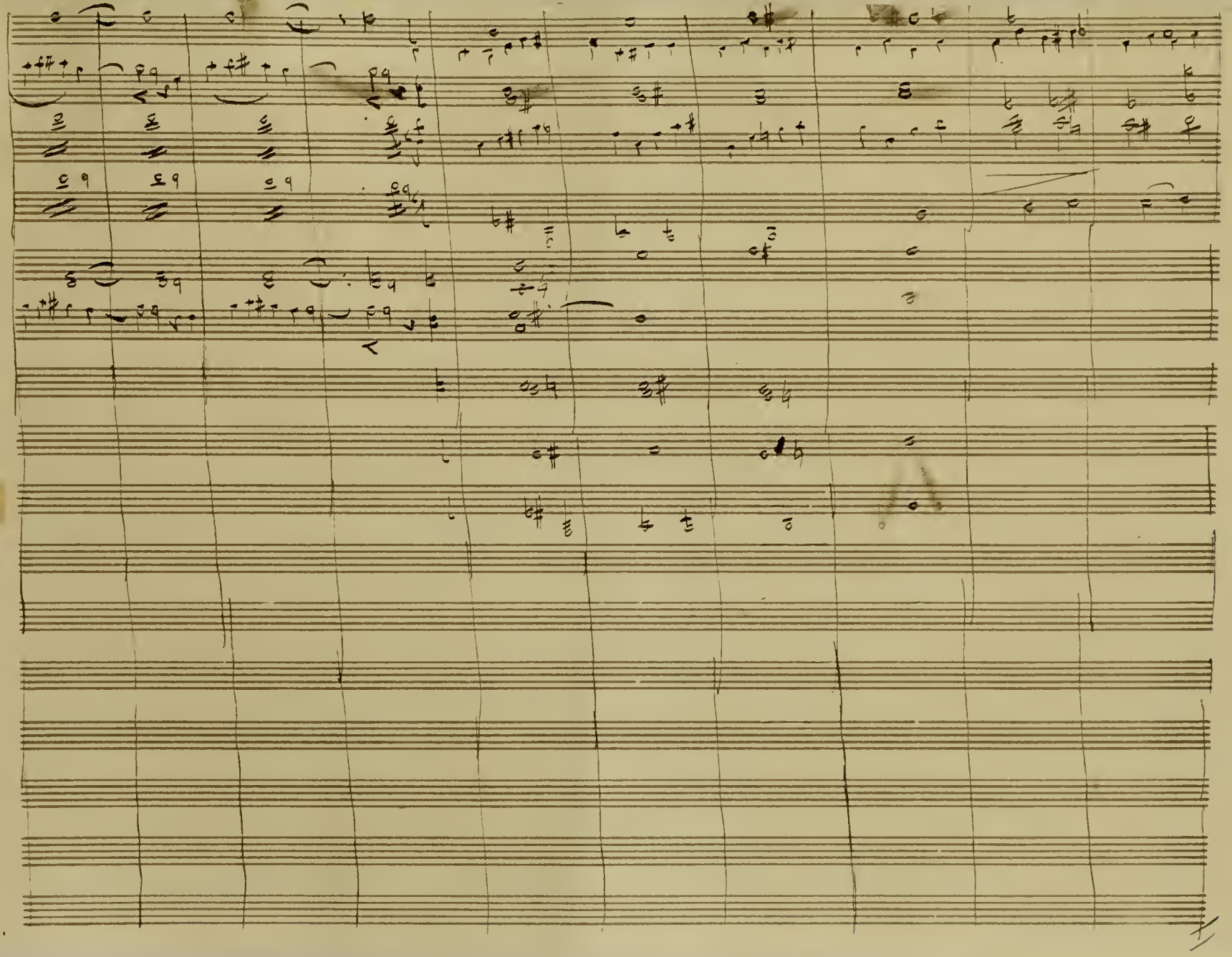


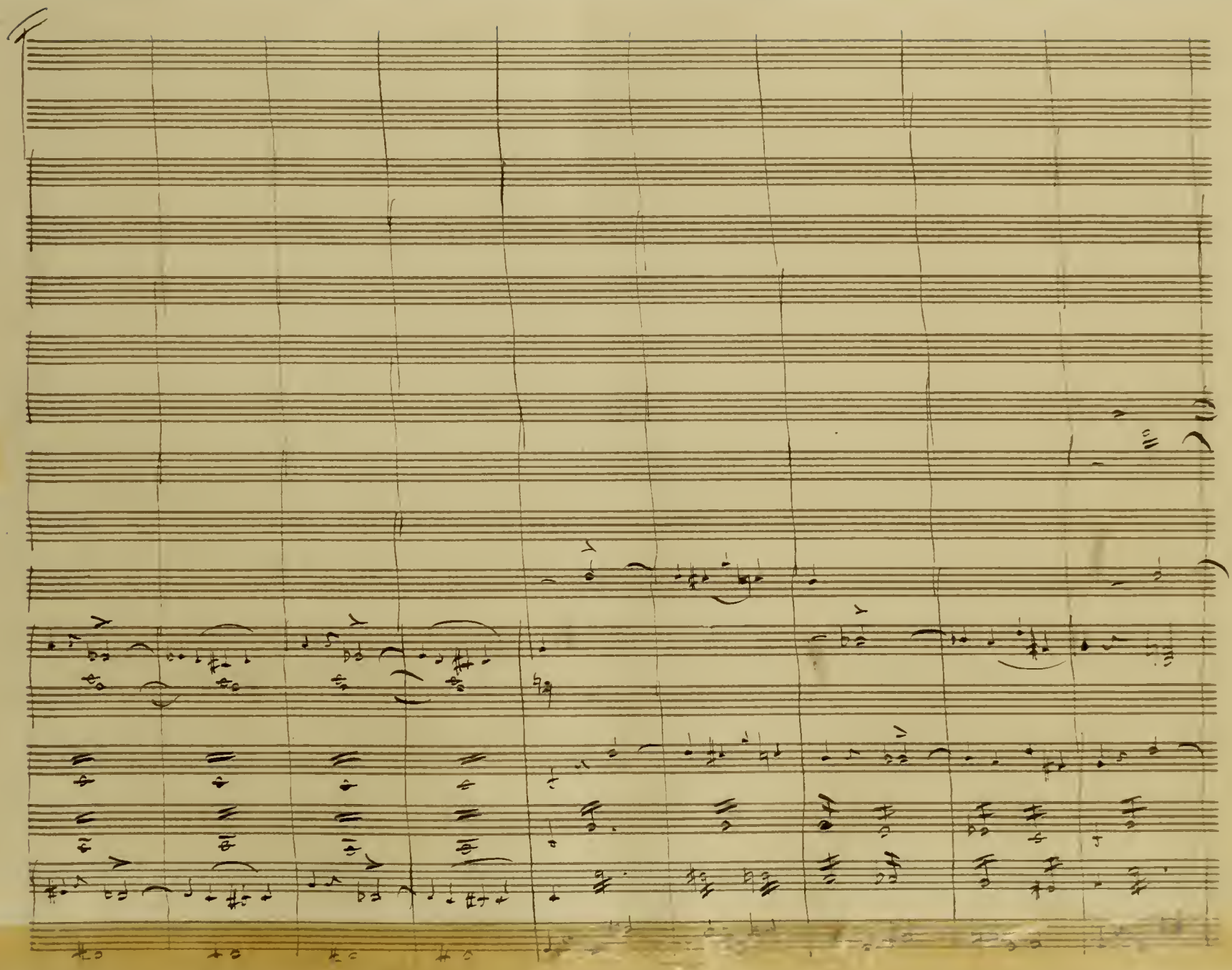


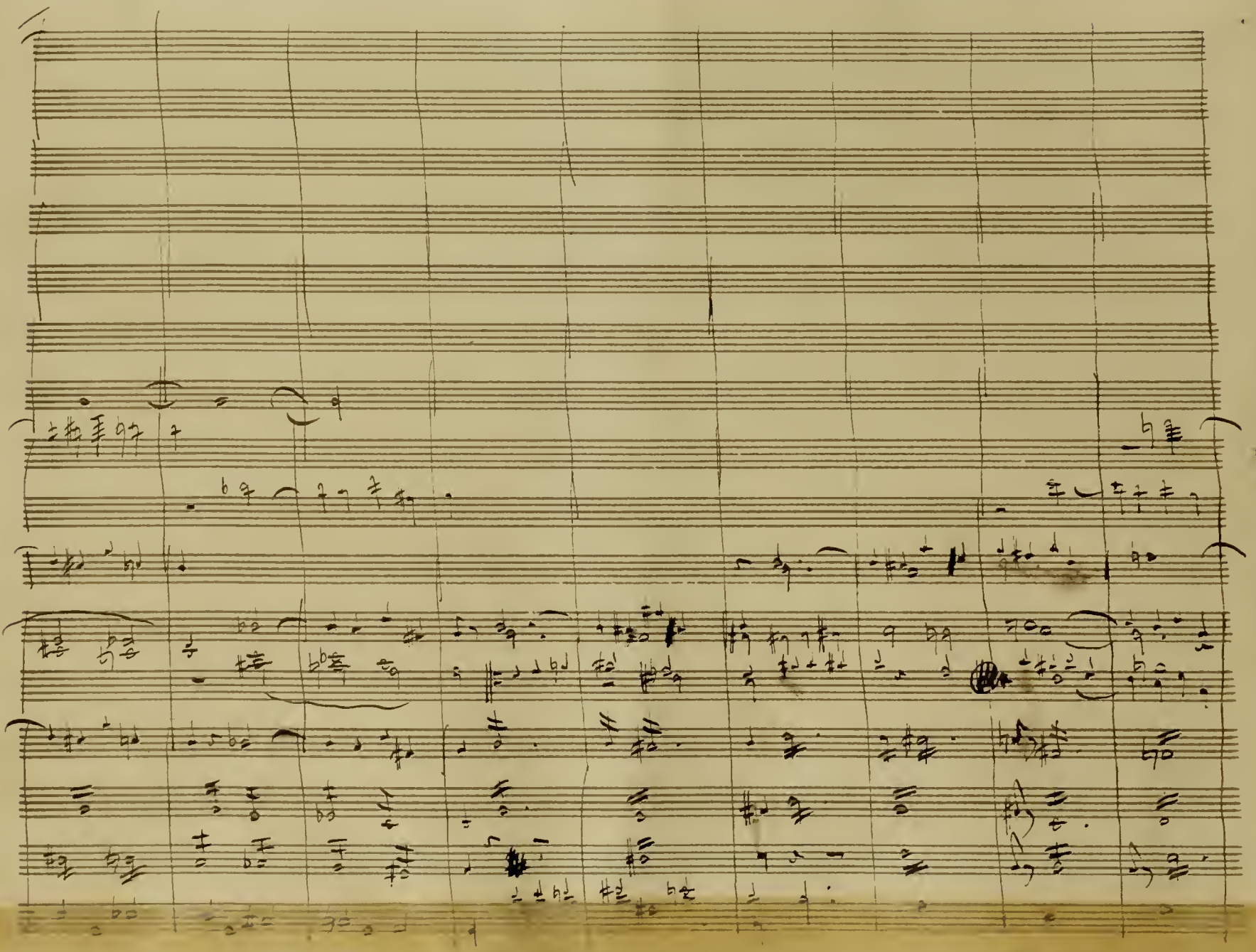


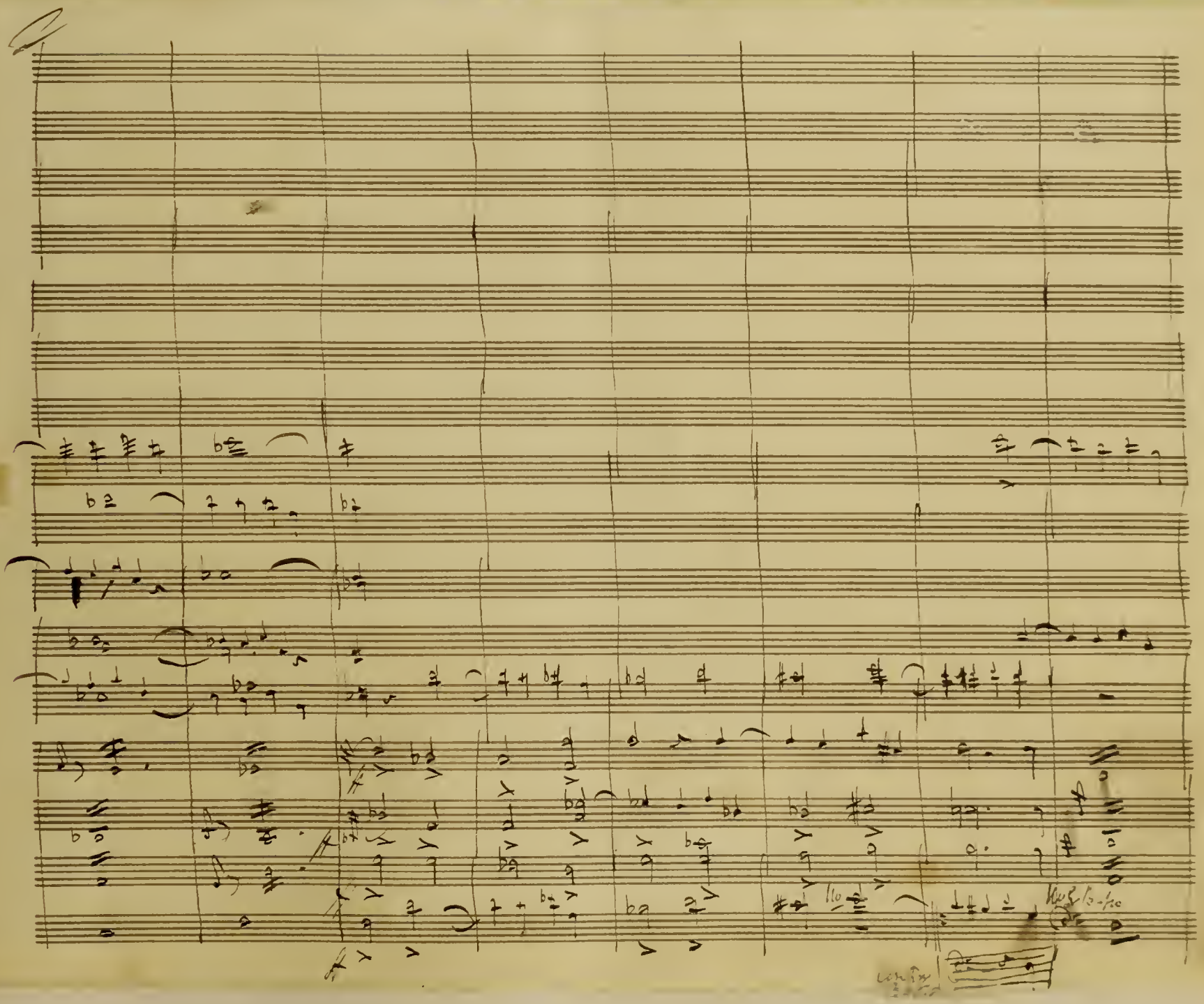

legati

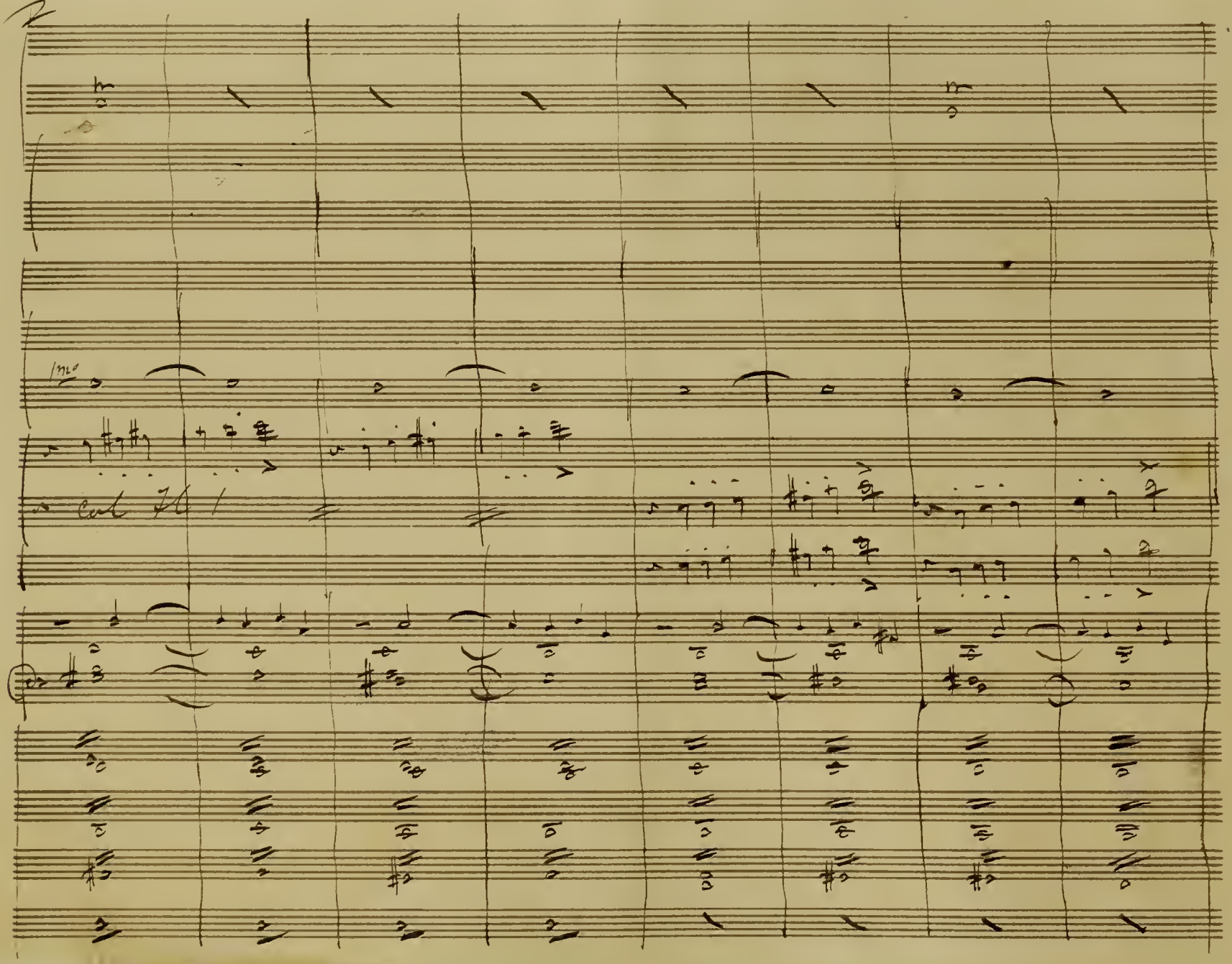


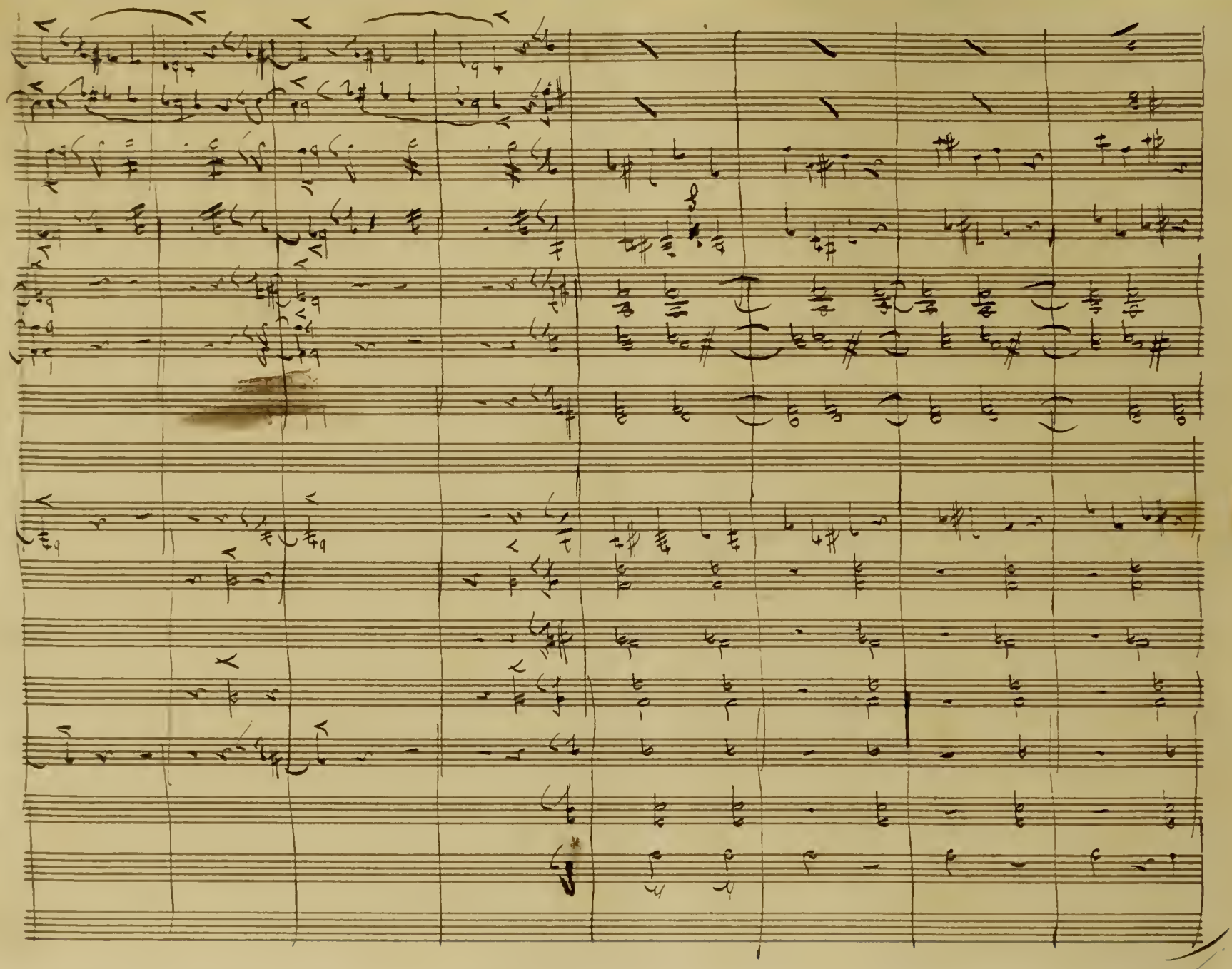


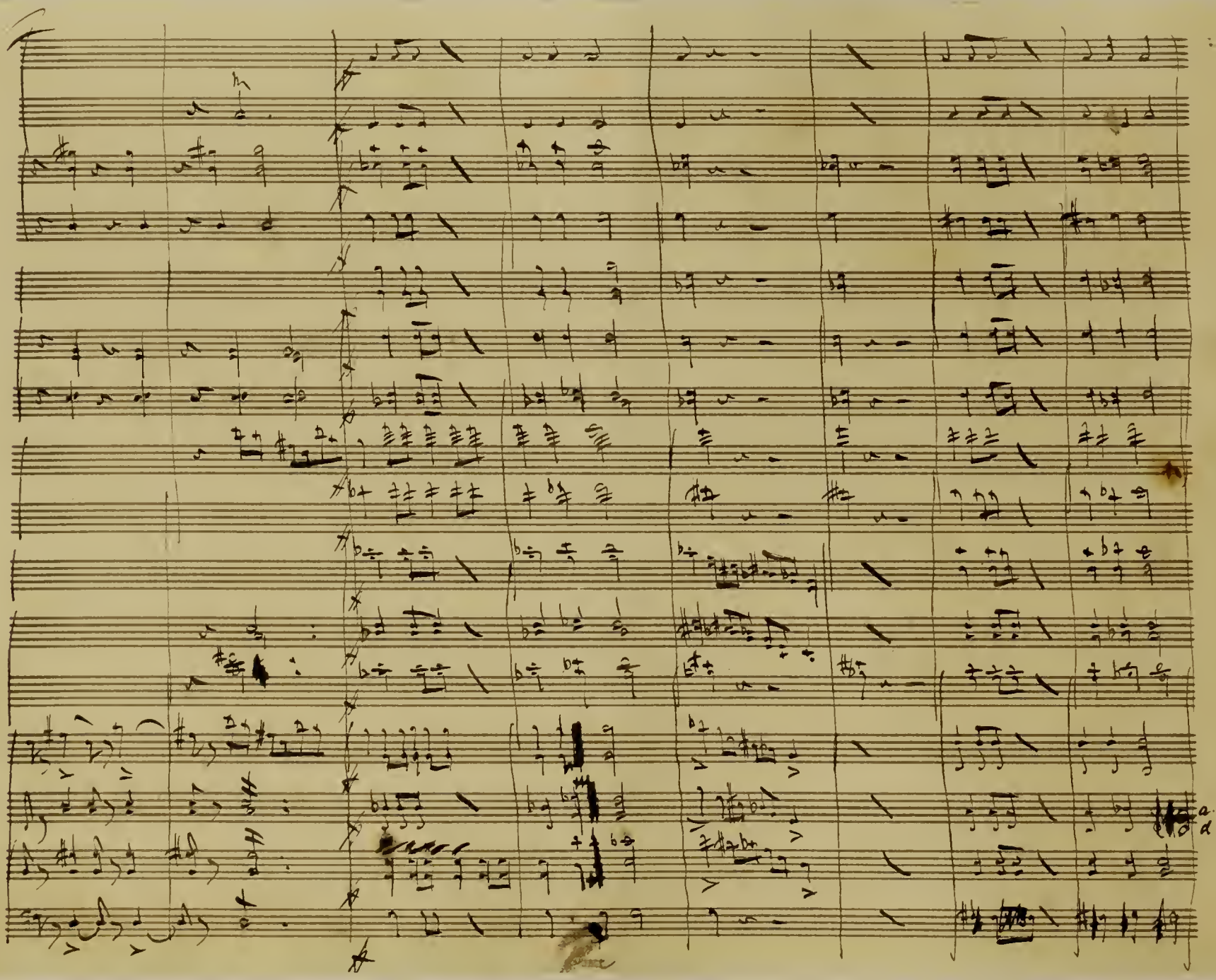


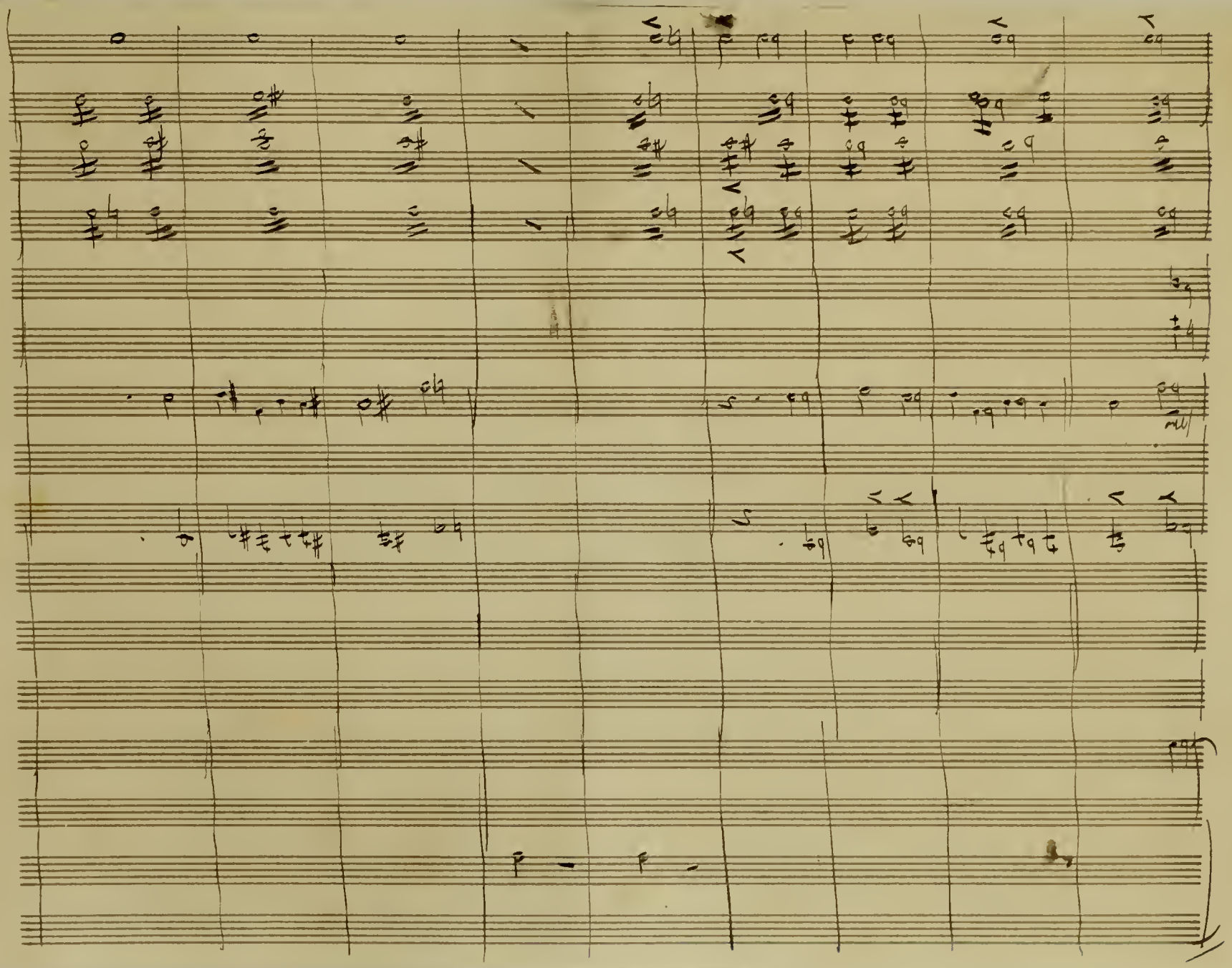












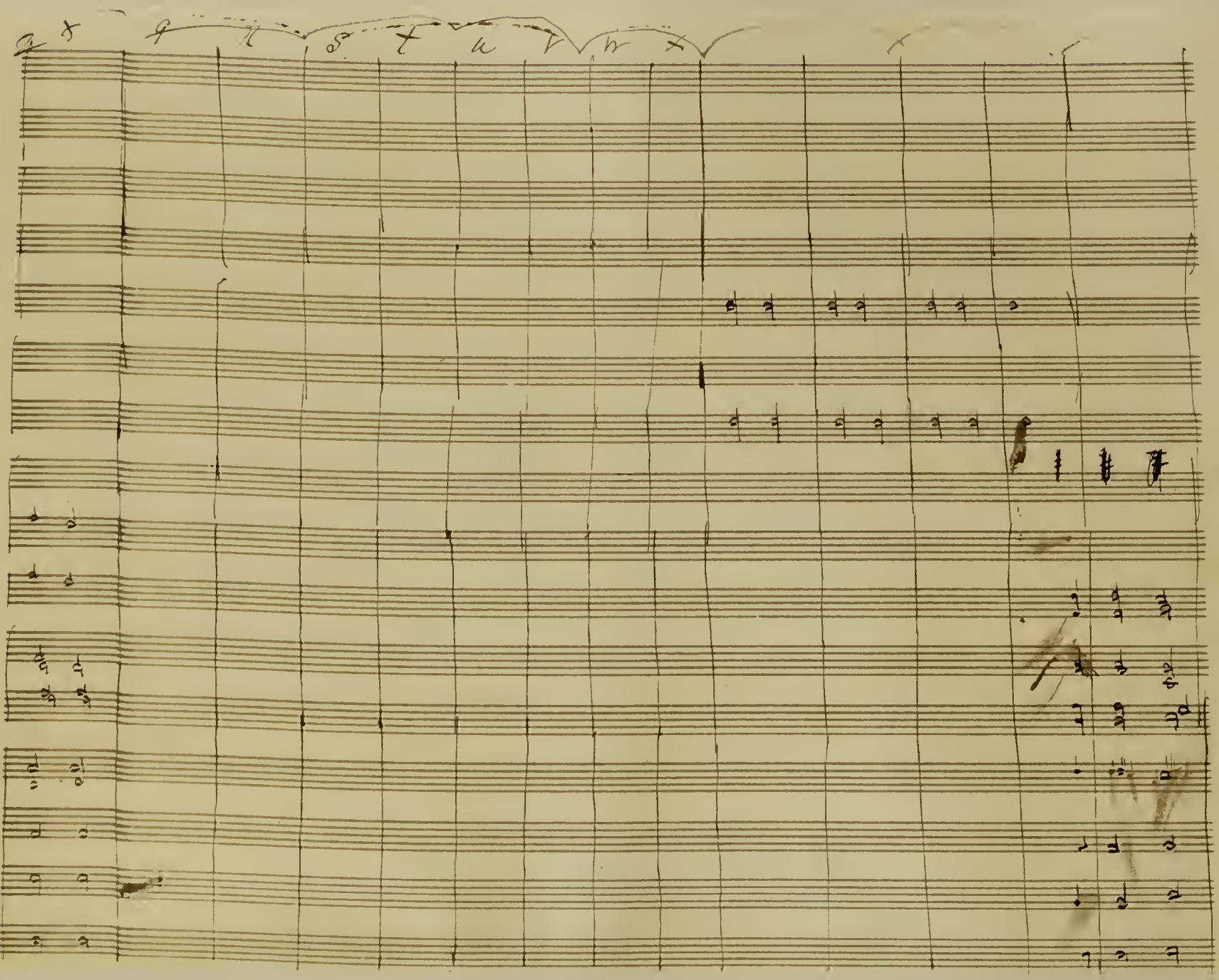
1/2 time

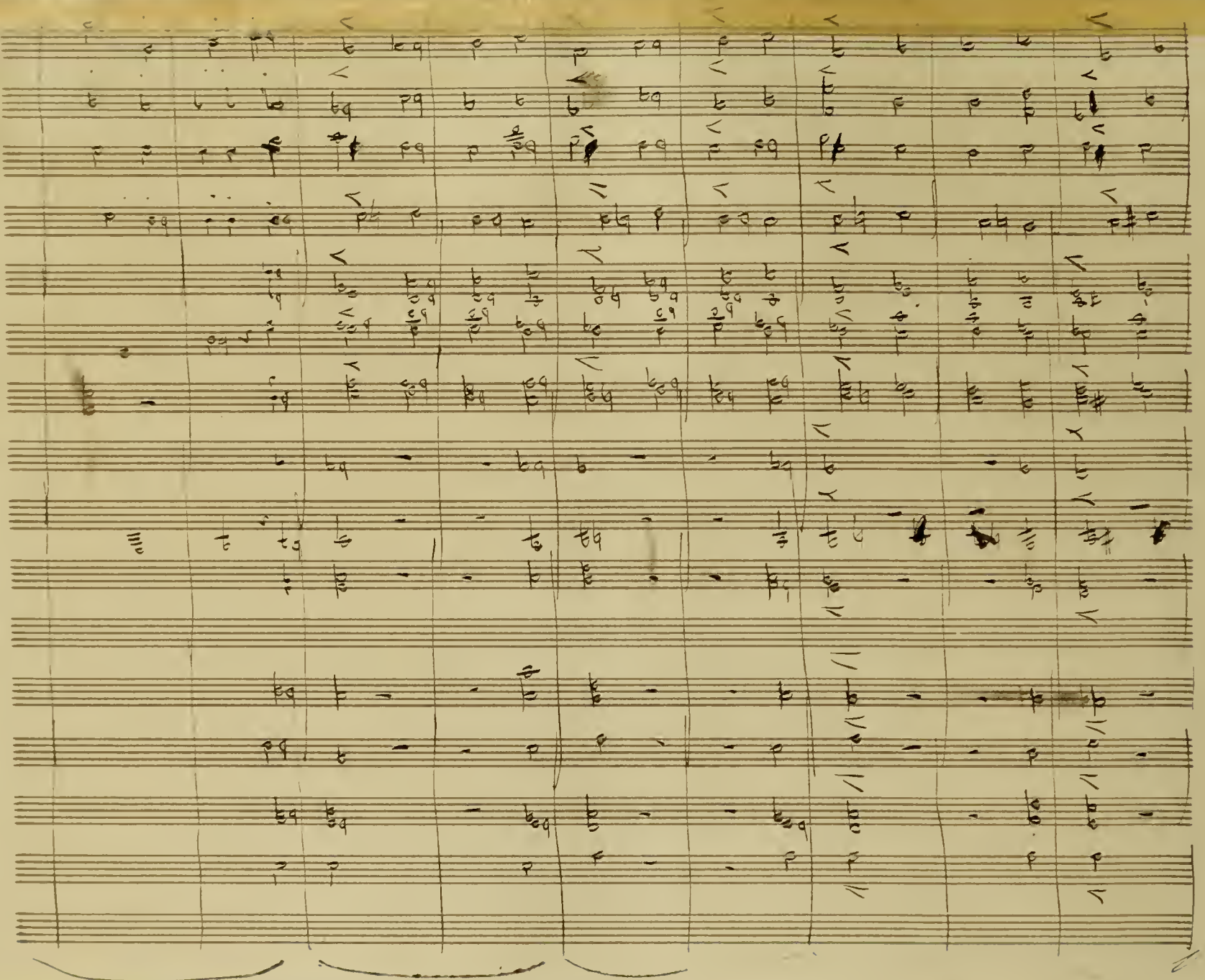
1 2 3 4

Basso

1m Bass

arco





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PAGE 36 AND 37. -
FROM 3d BAR UNTIL 6" BAR PAGE 37.

2

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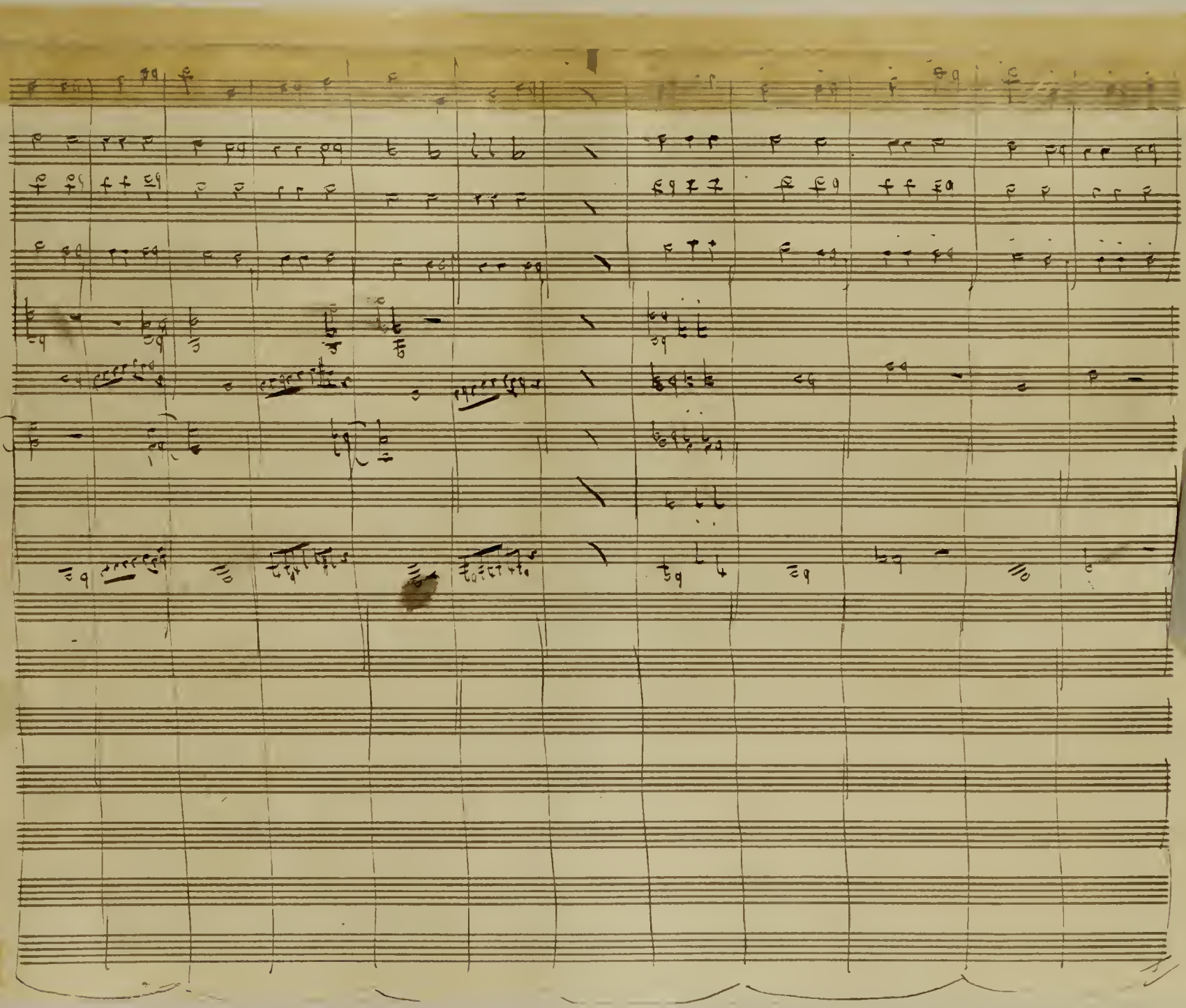
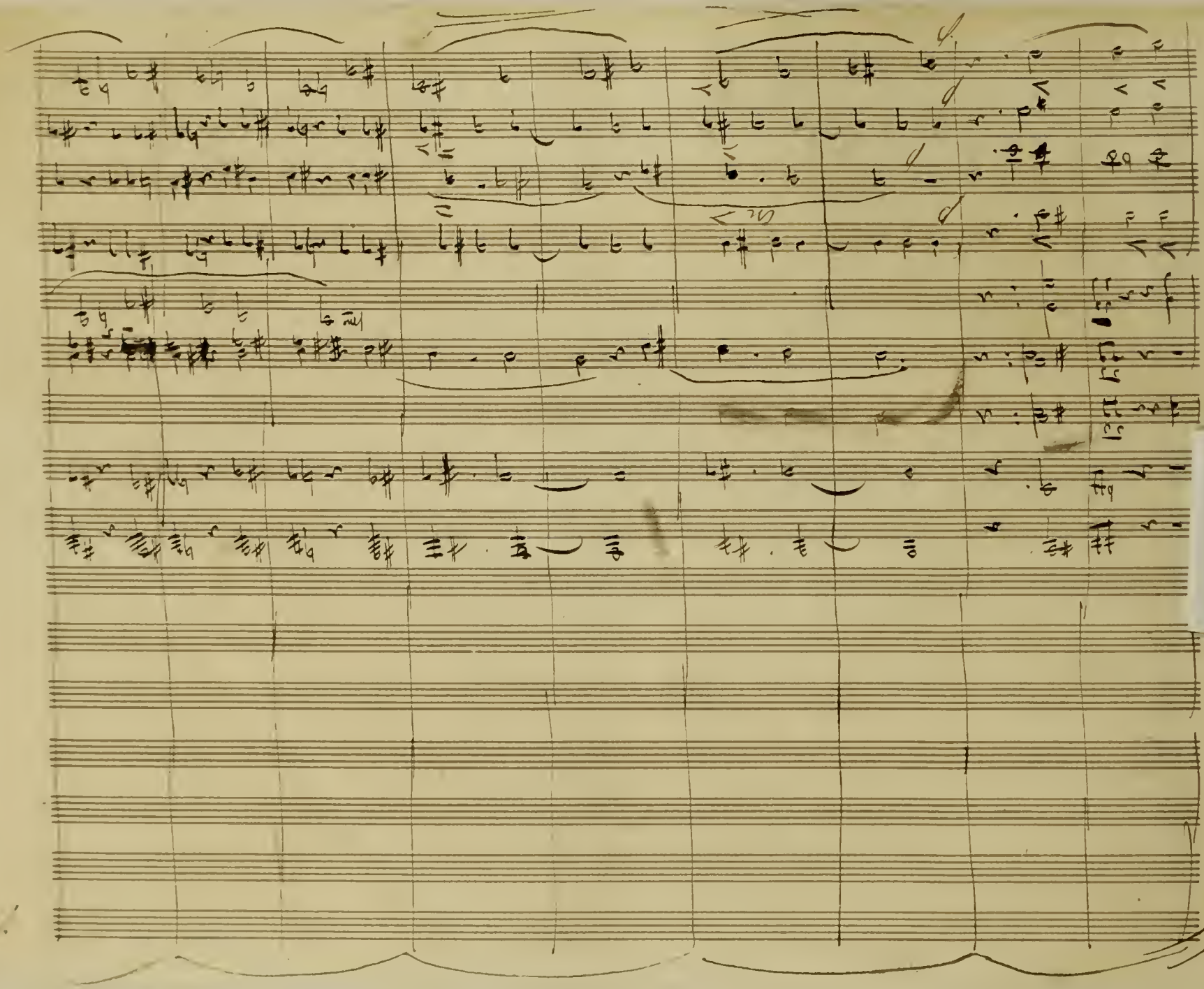
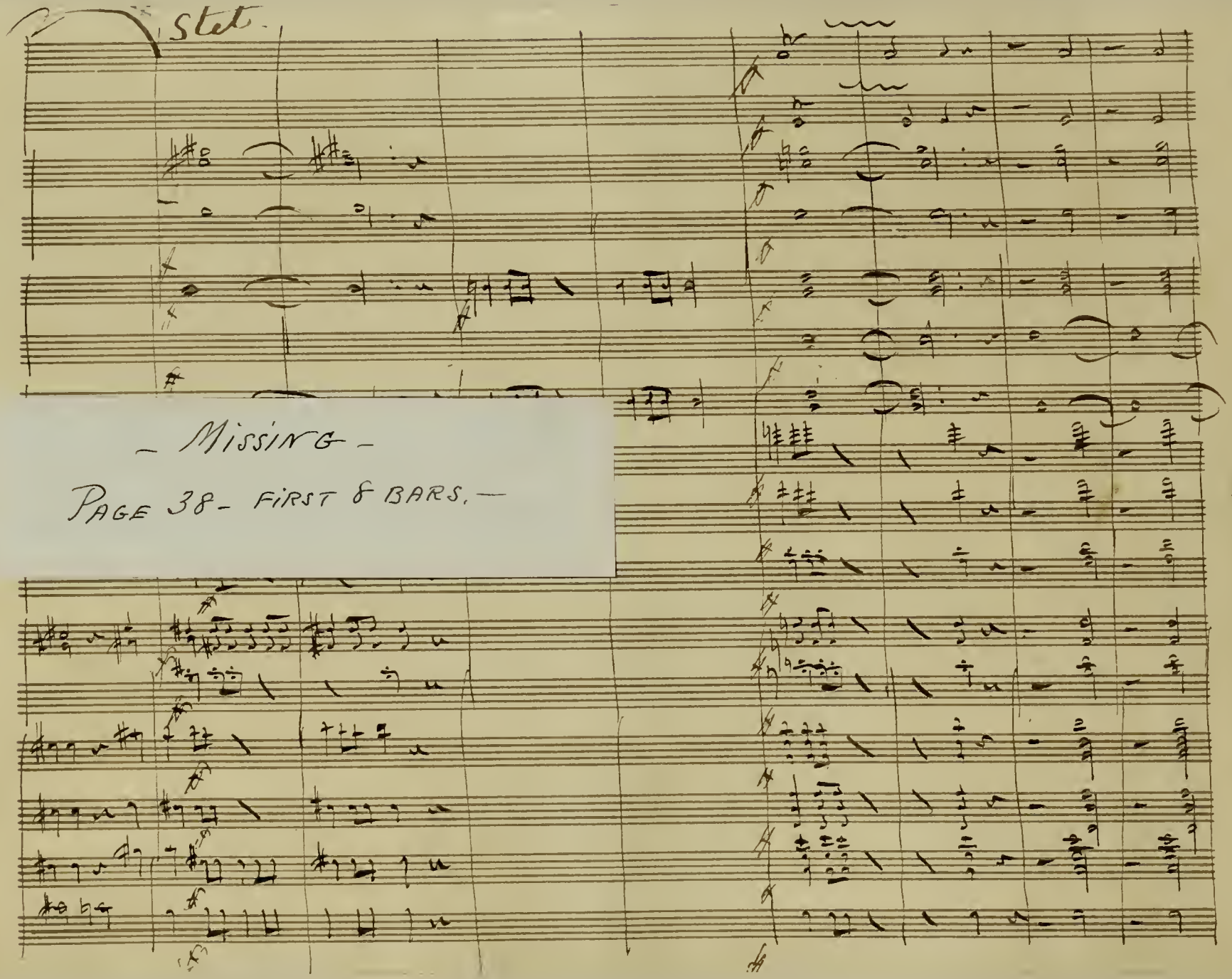
Page 37 – Last 3 bars. —







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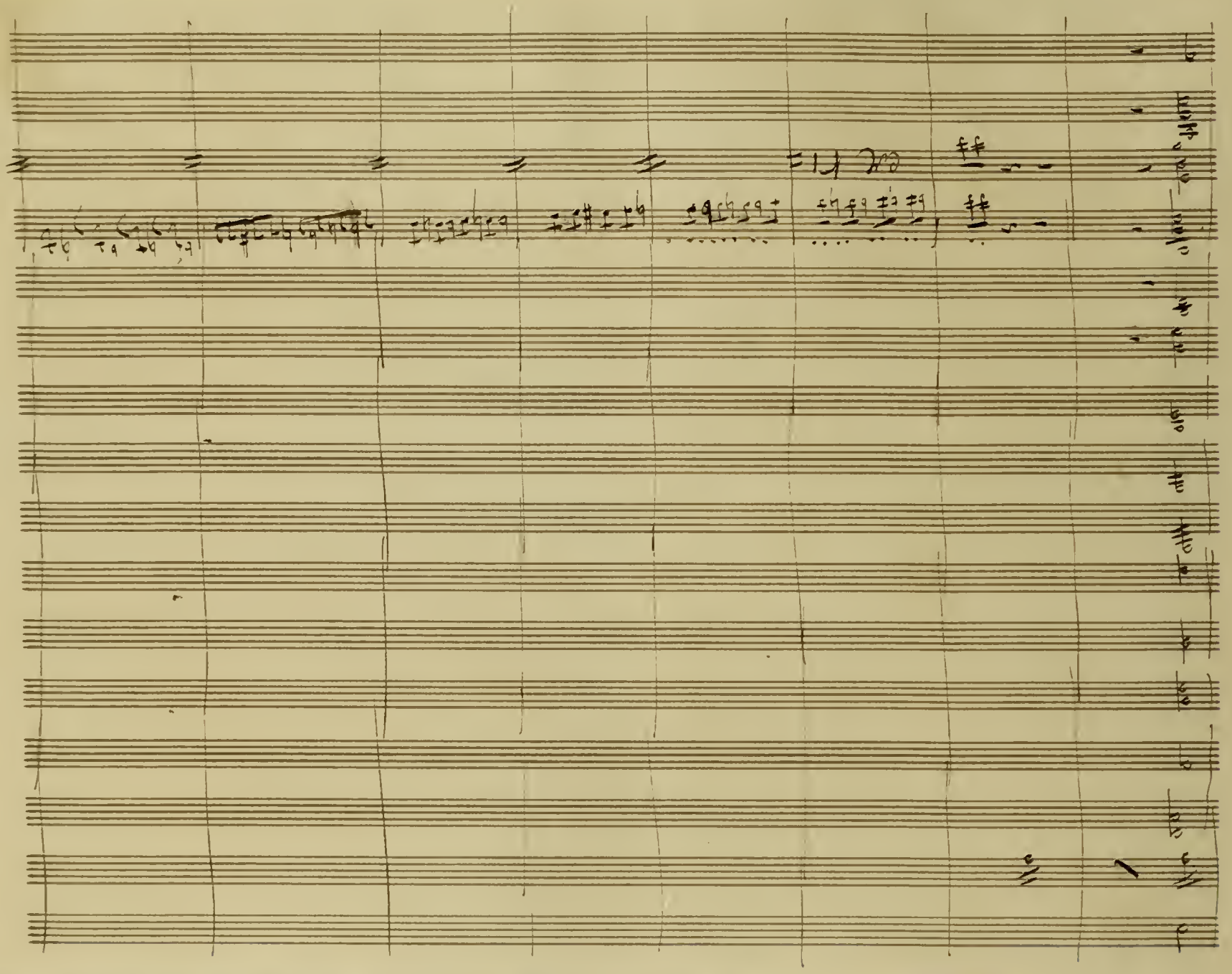

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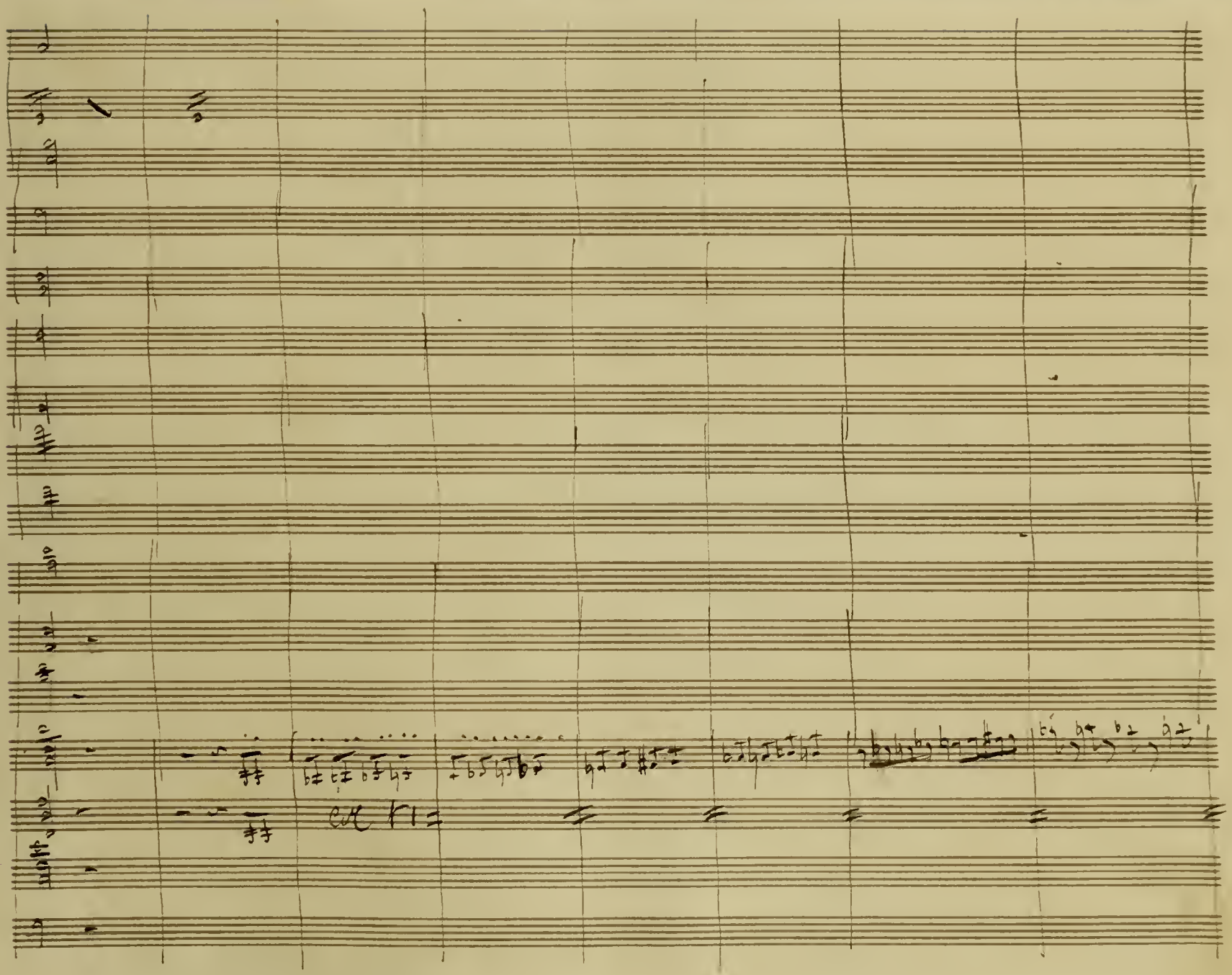

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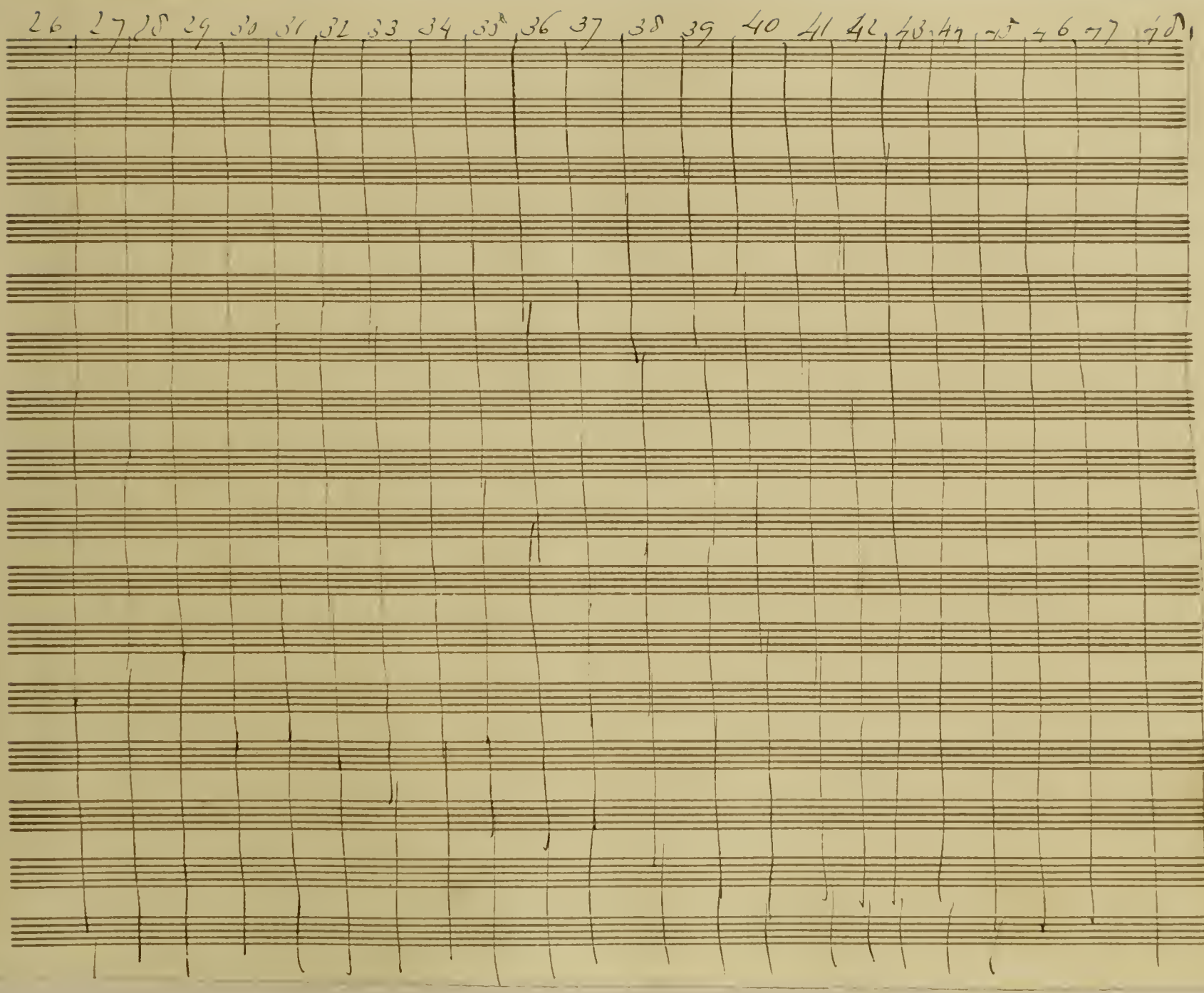
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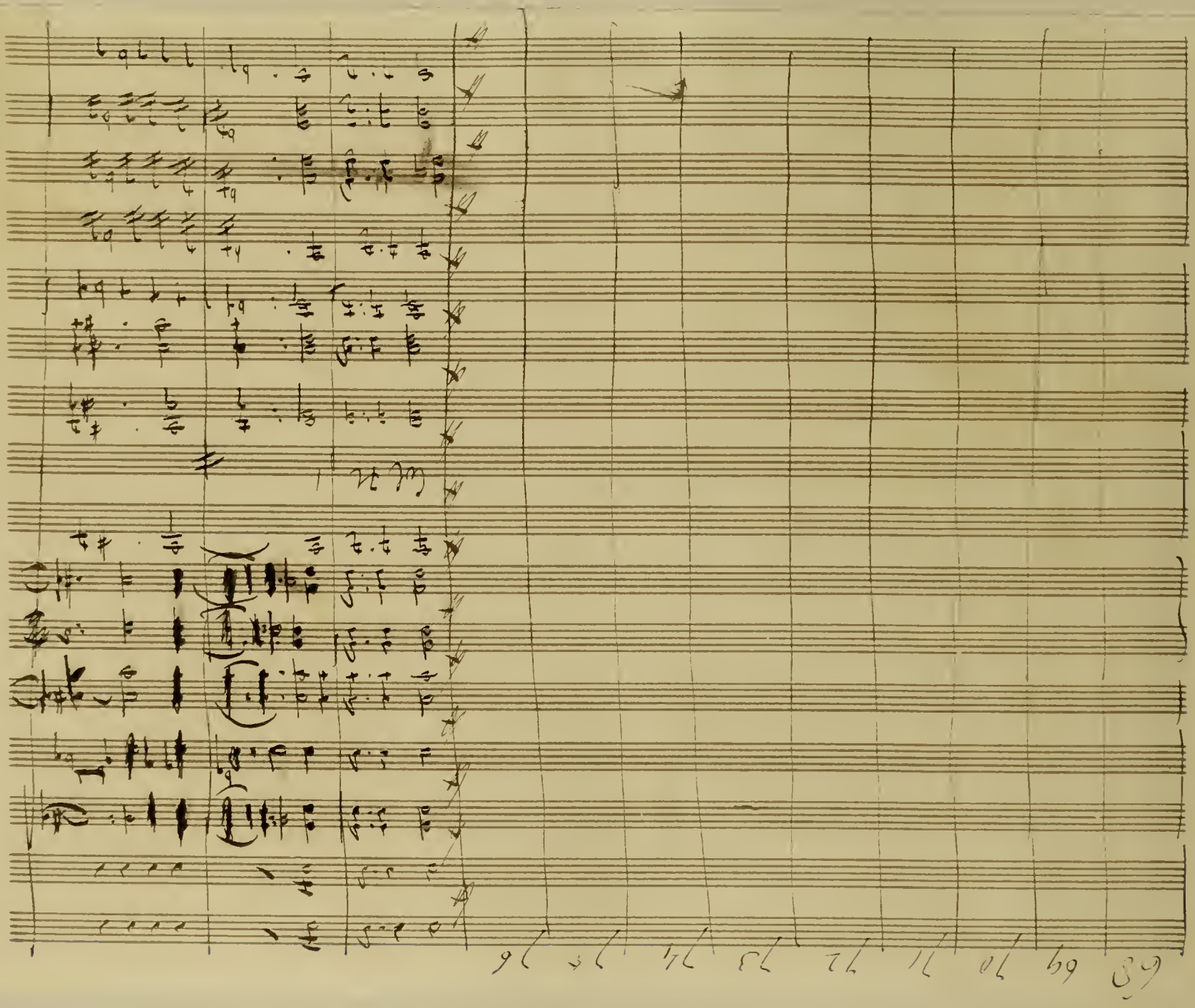

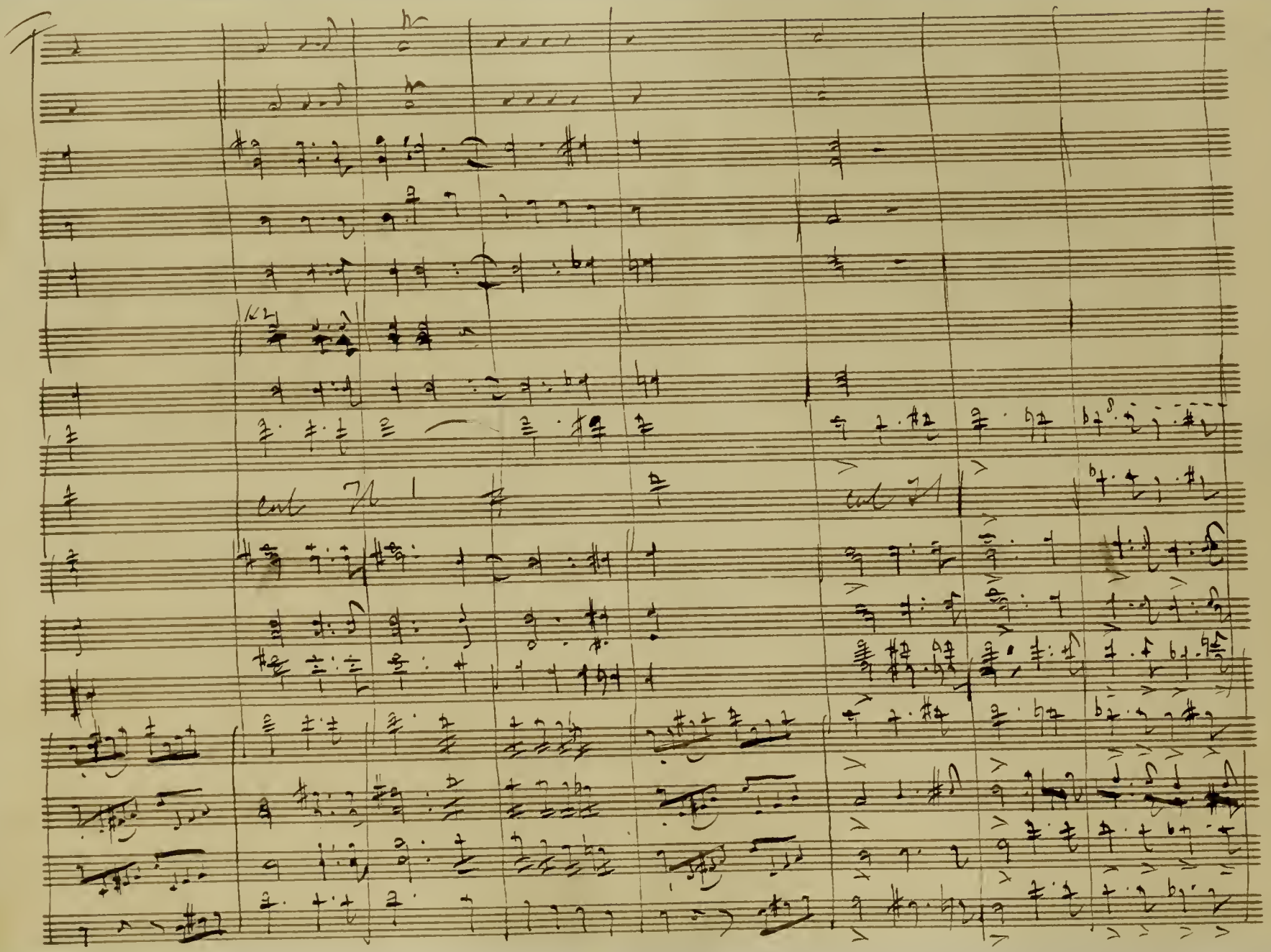

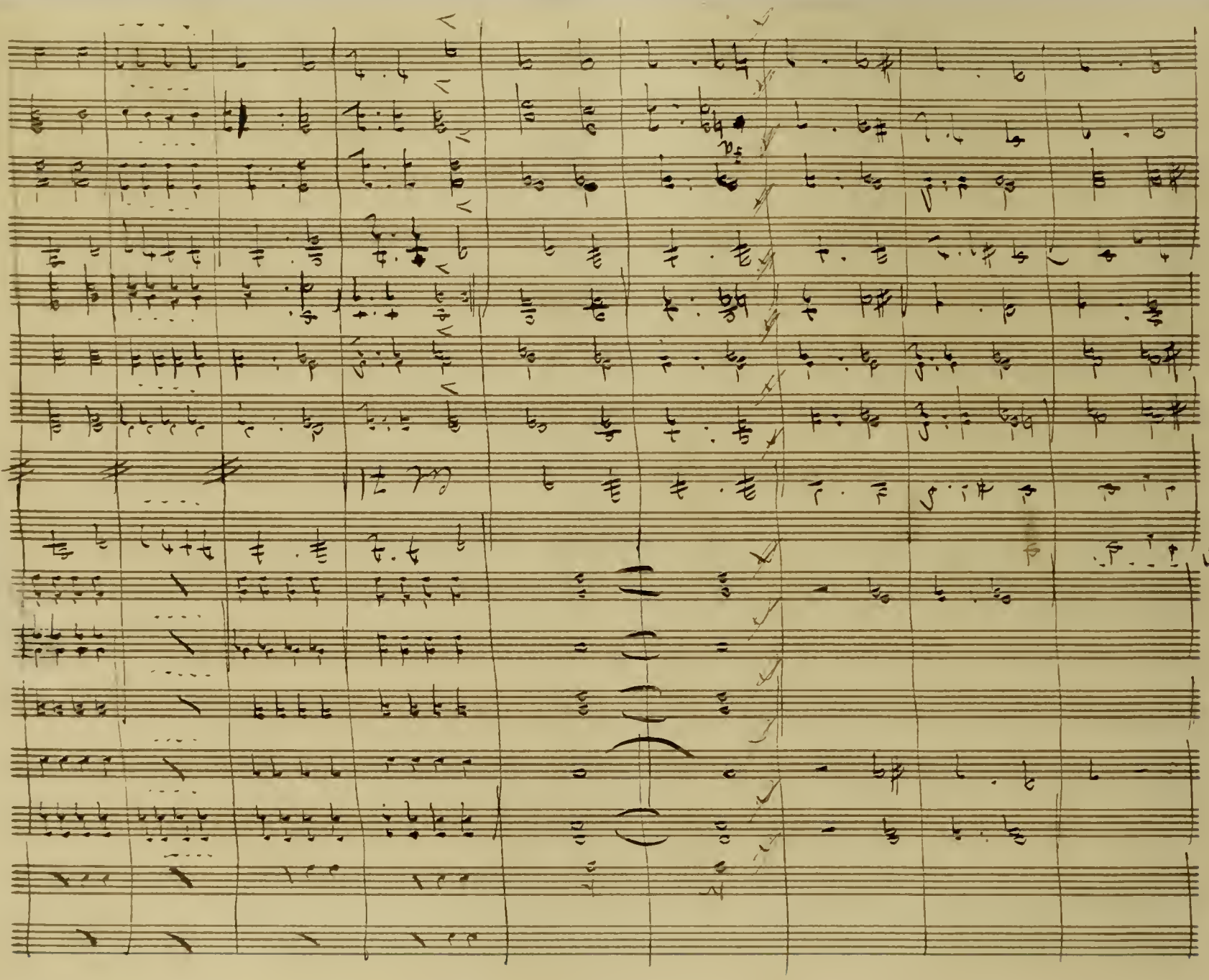

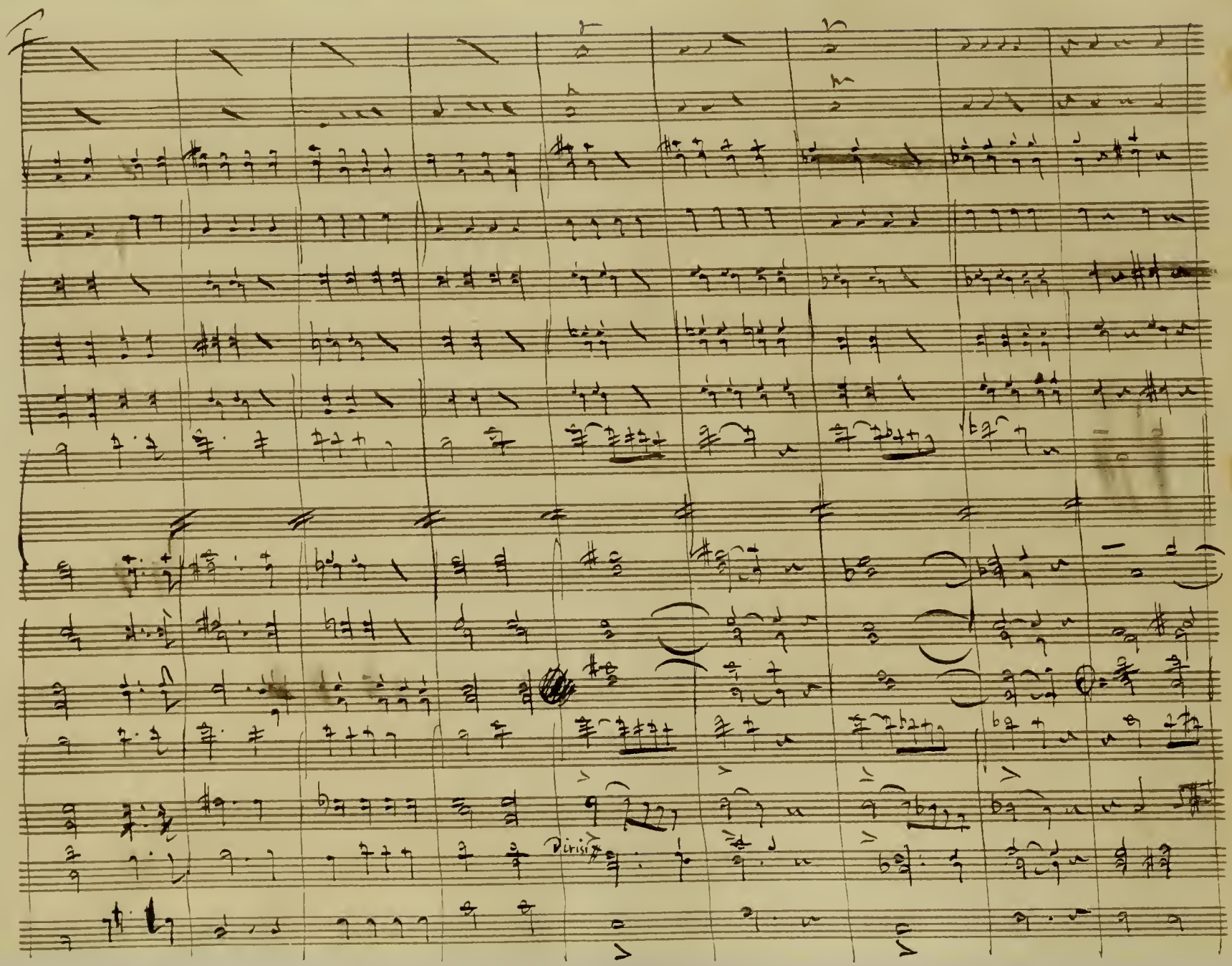
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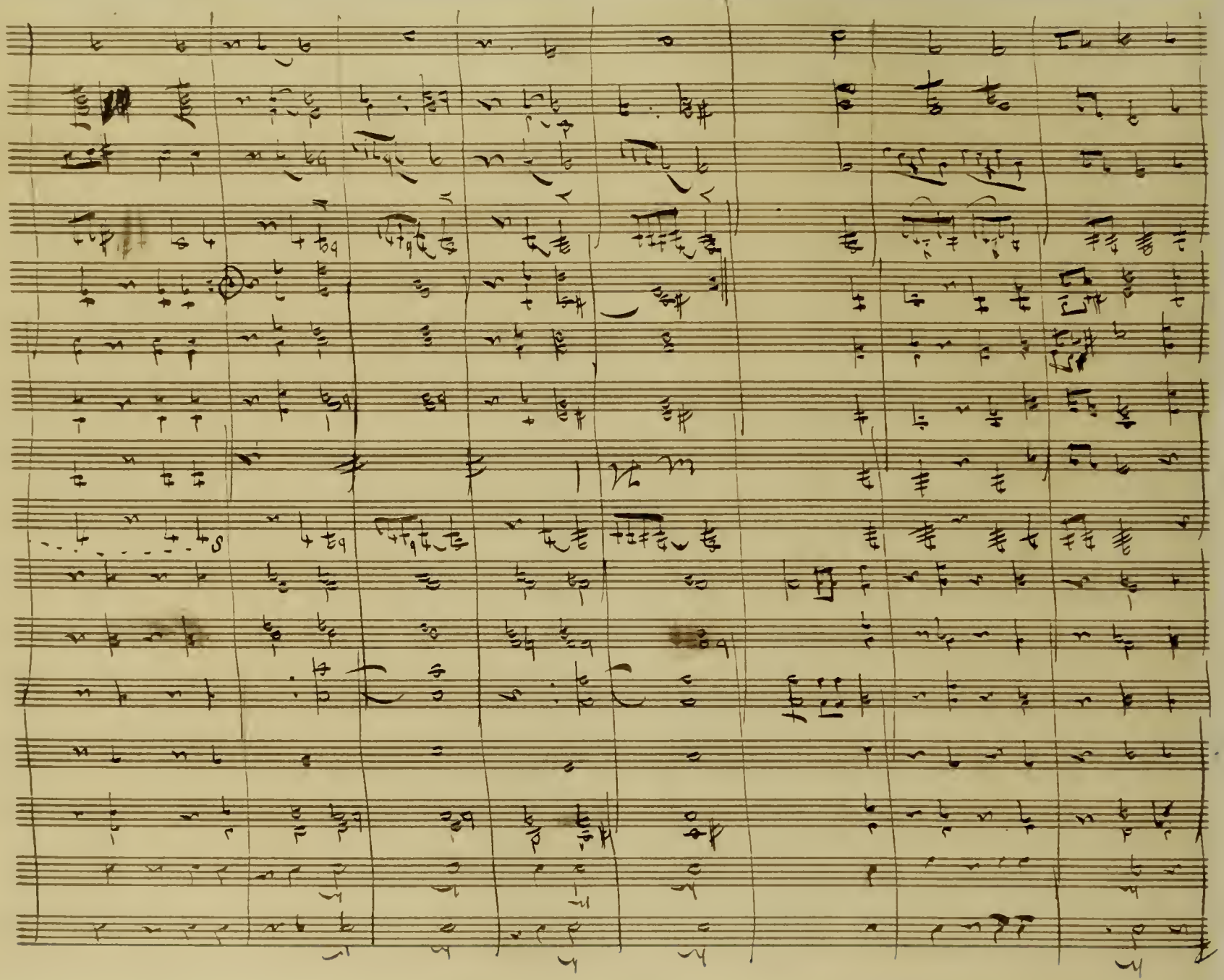
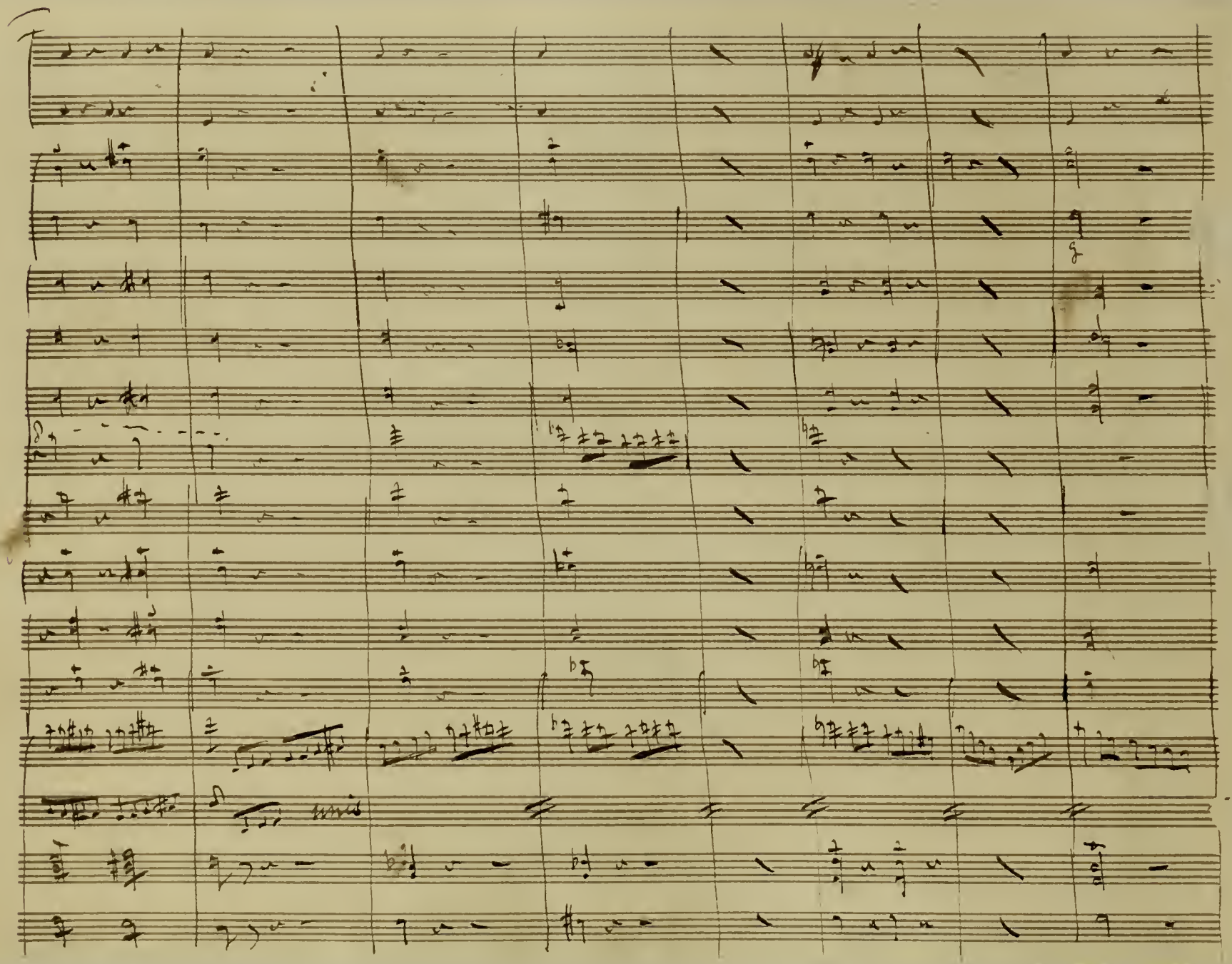
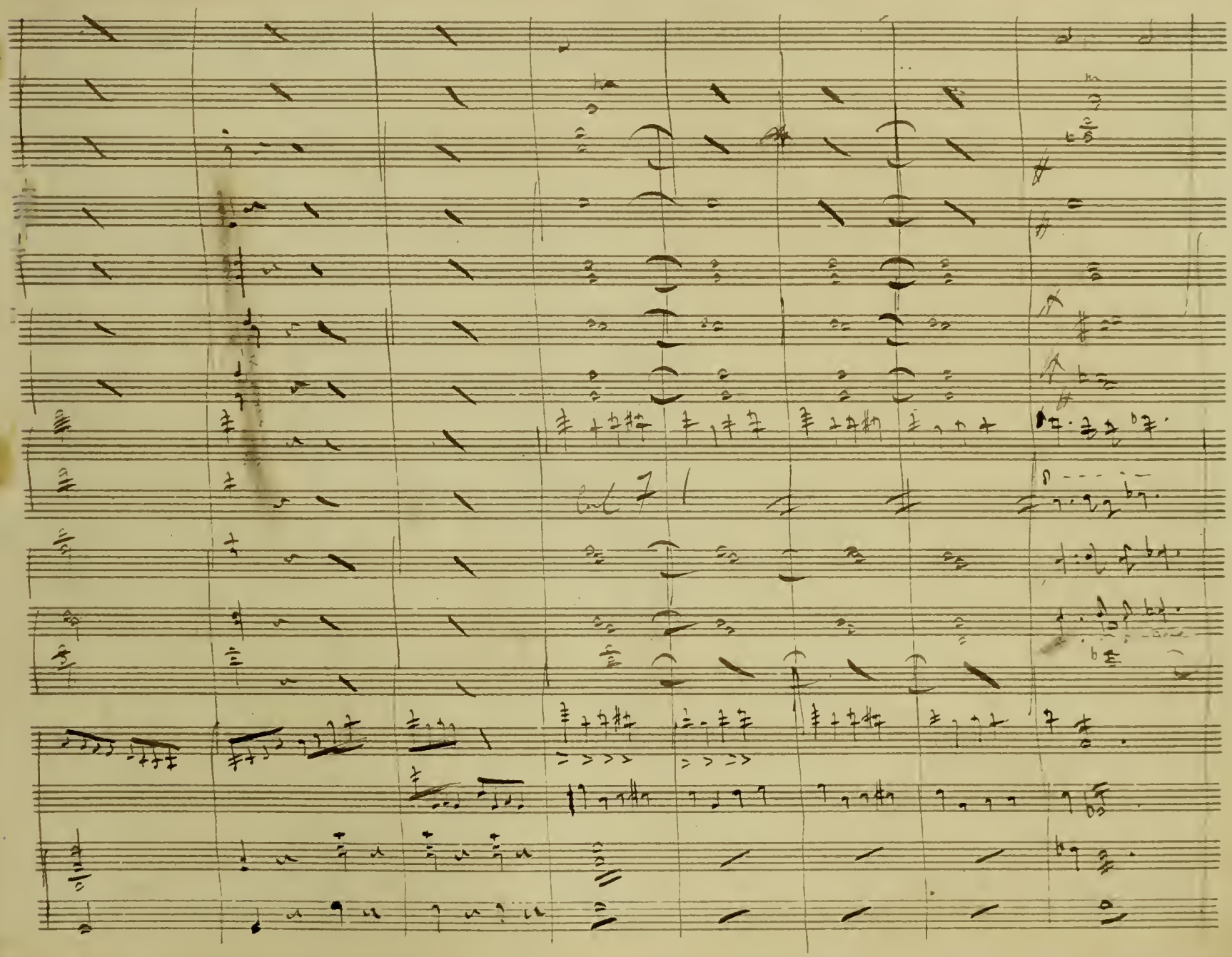
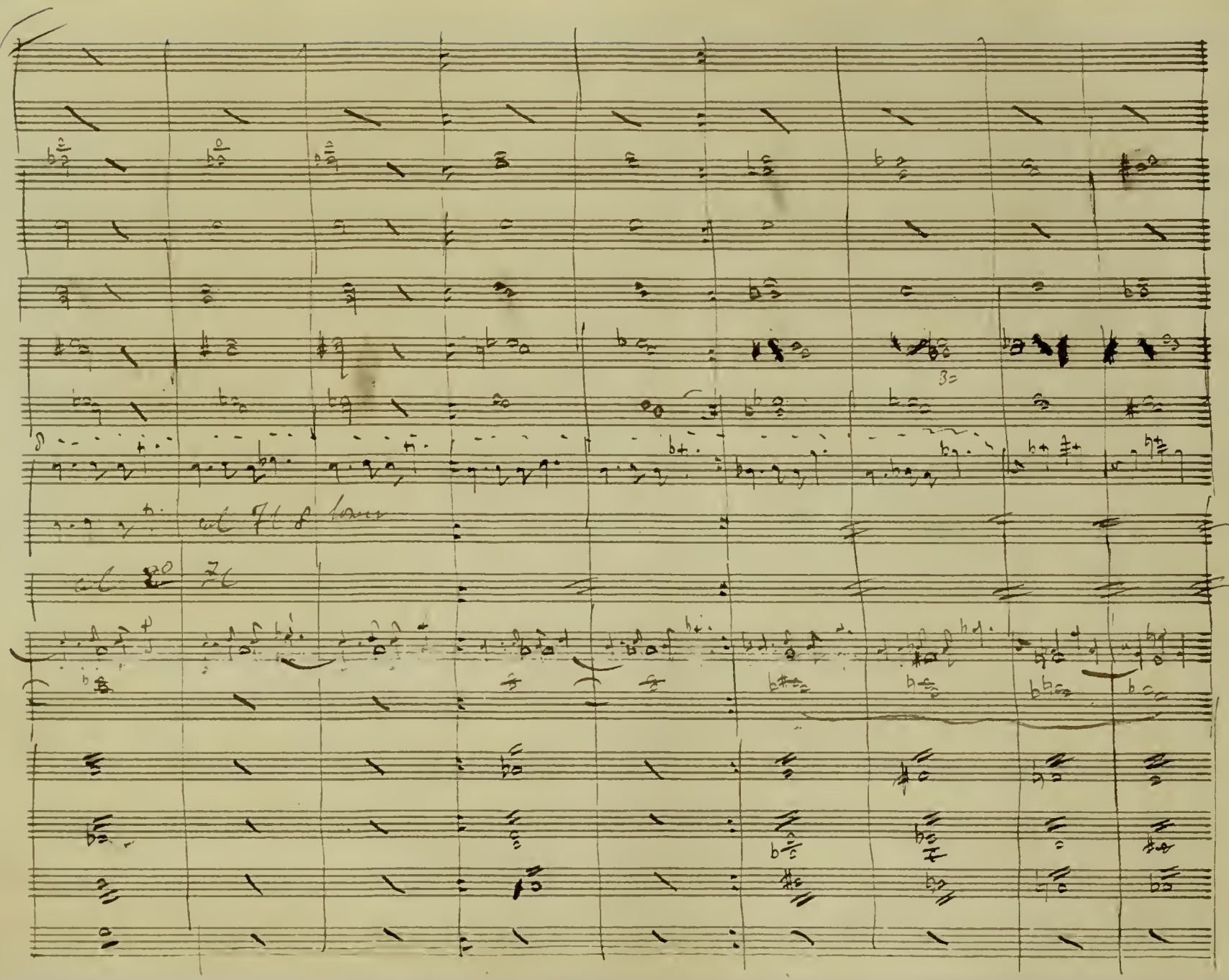
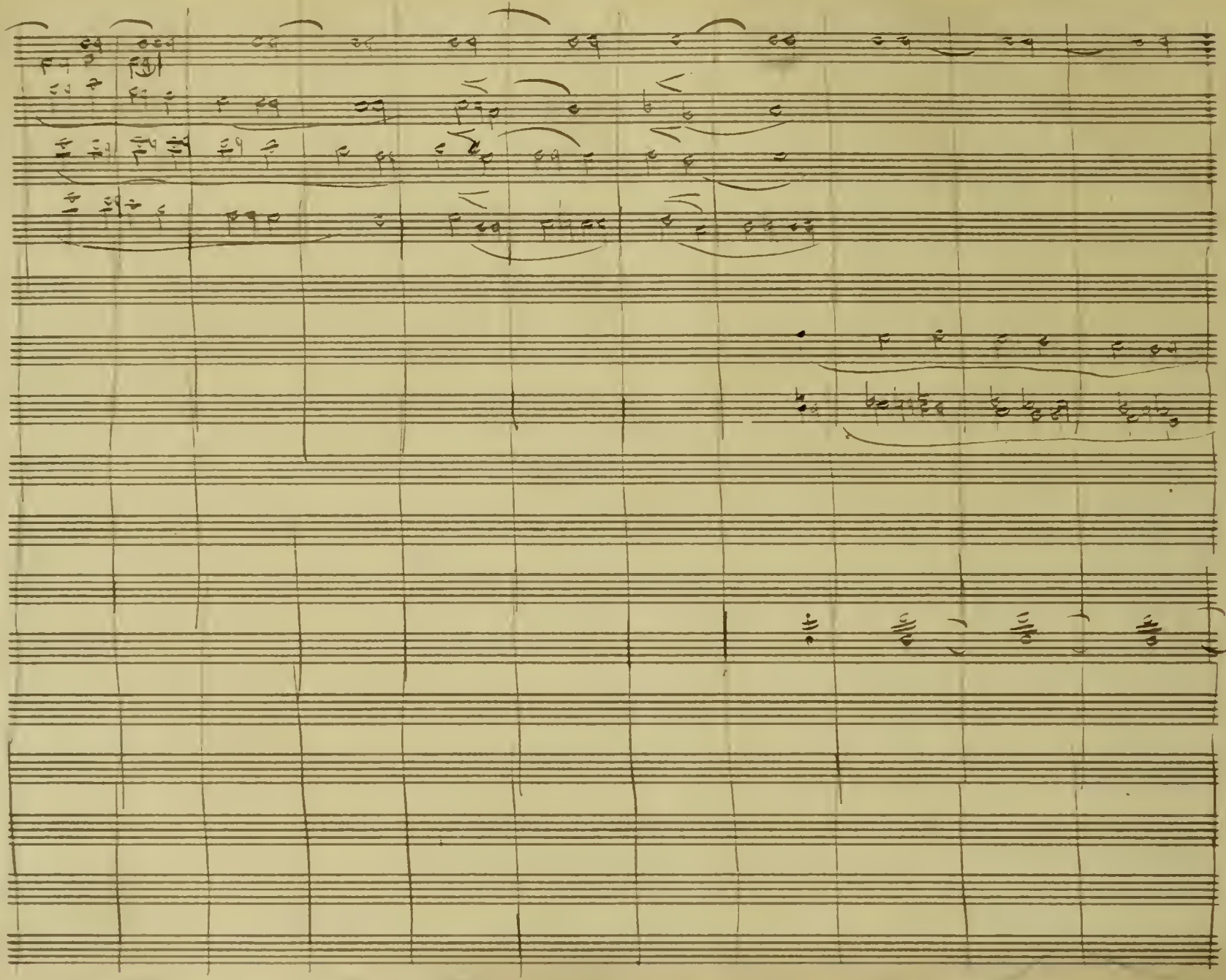
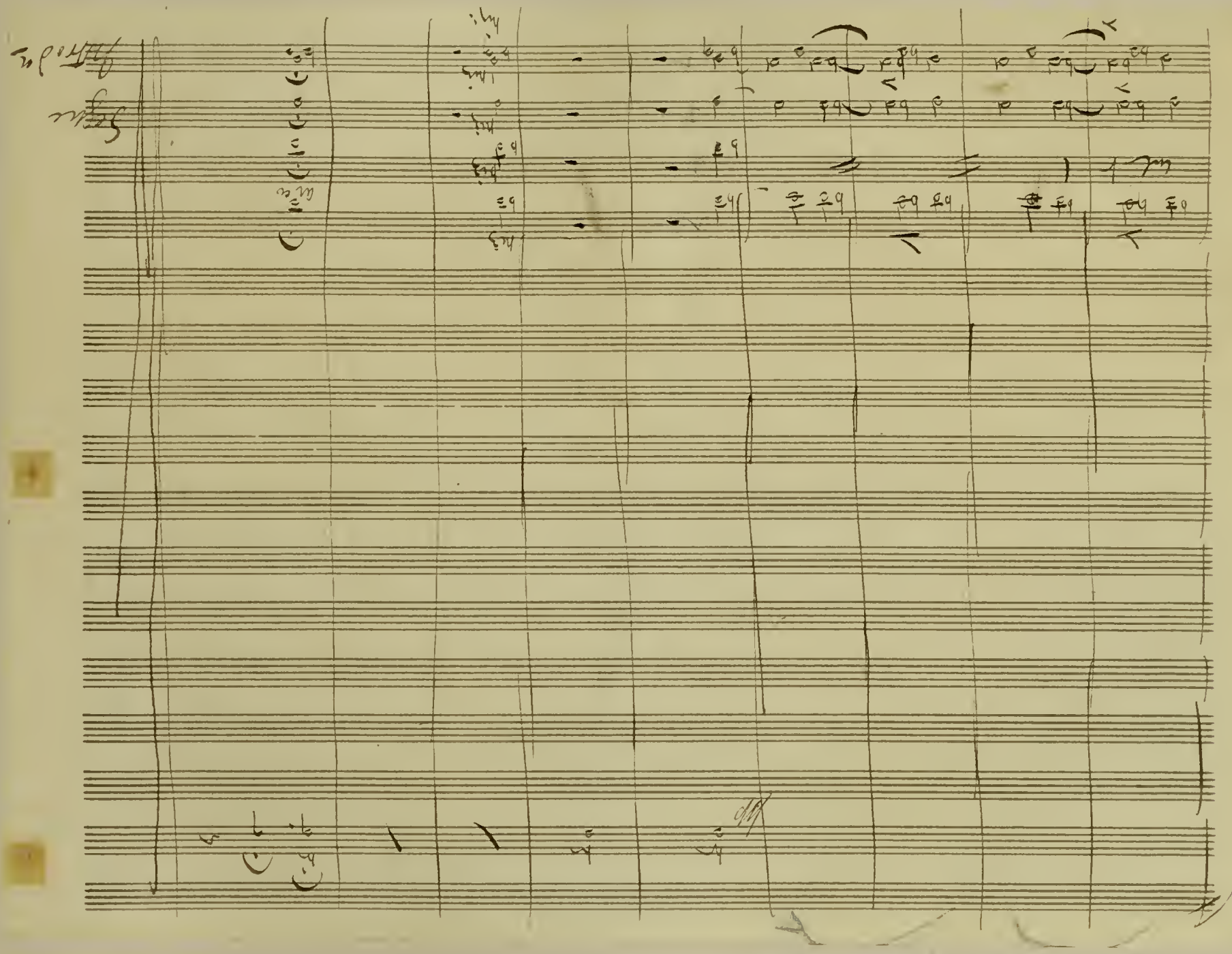


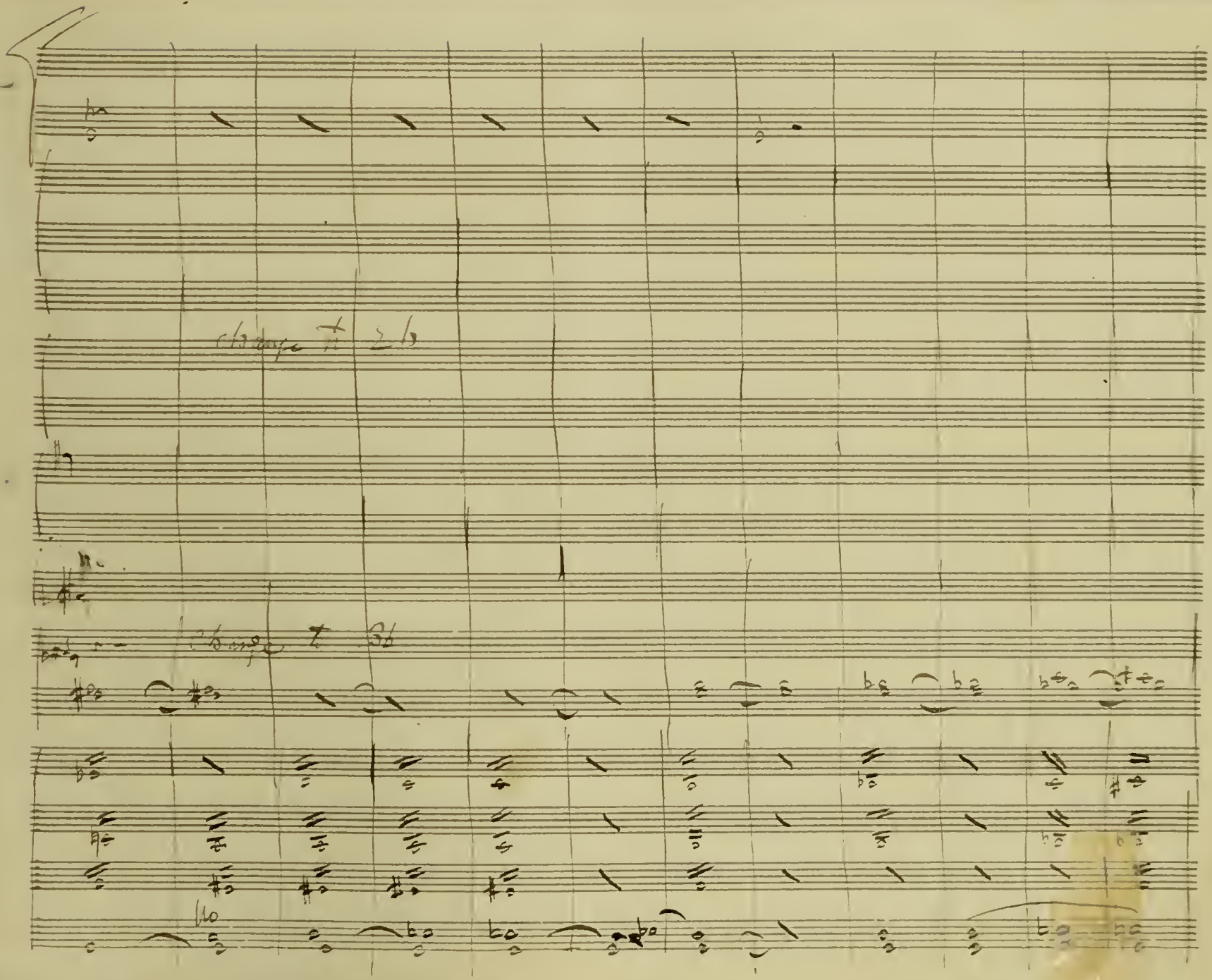


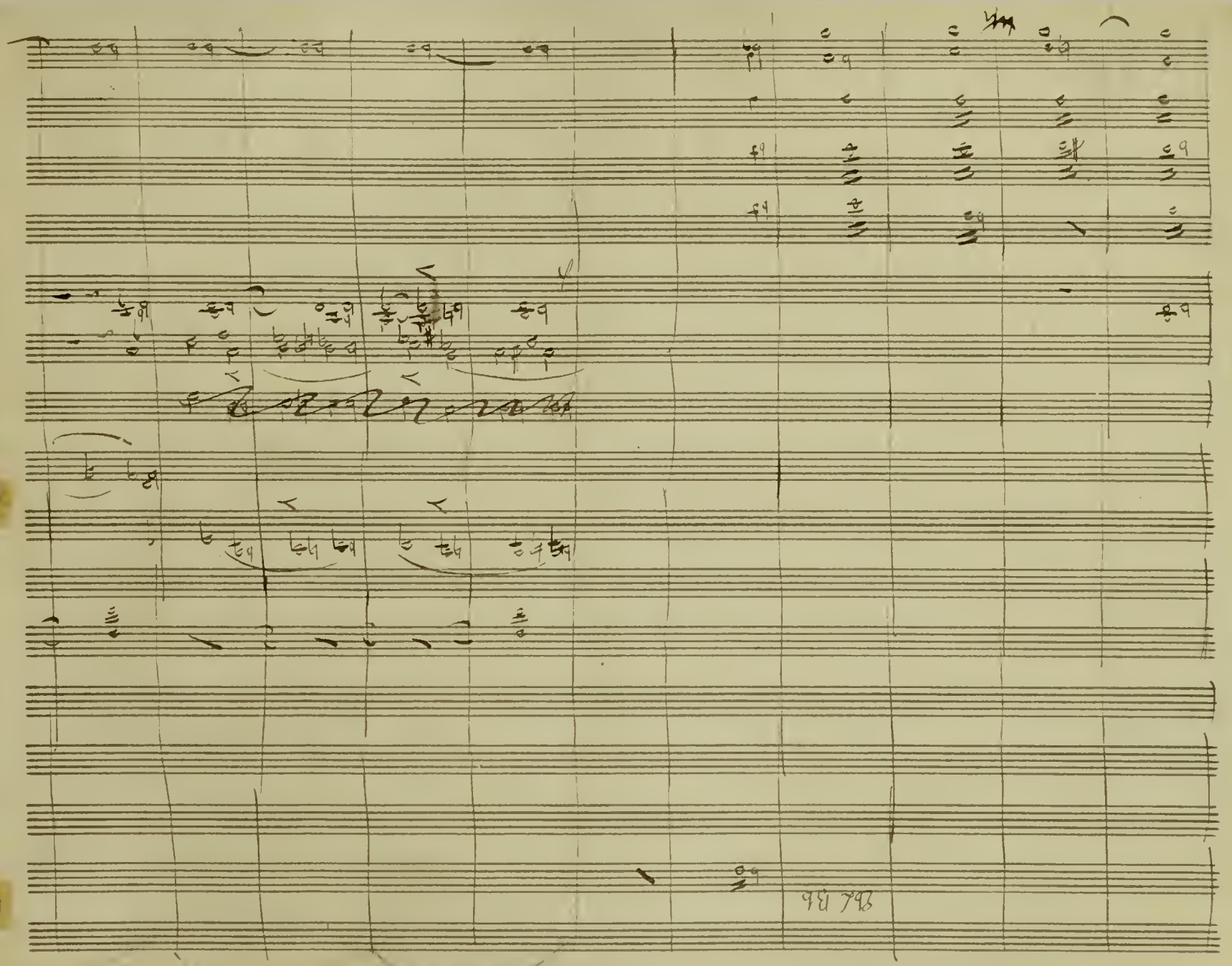












— INTRODUCTION —

PAGES 12 – 24 INCL.

— MISSING —

New Opera "With thine bridal gift" Bridal Chorus

Sir Arthur Sullivan
10th Sept. 1883.

Moderato

Oboe

Corni 3-4 in G

Timp.

Trombone

Tromba in C

Corni 1-2 in C

Flauto

Clar in C

Fagotti

1mo

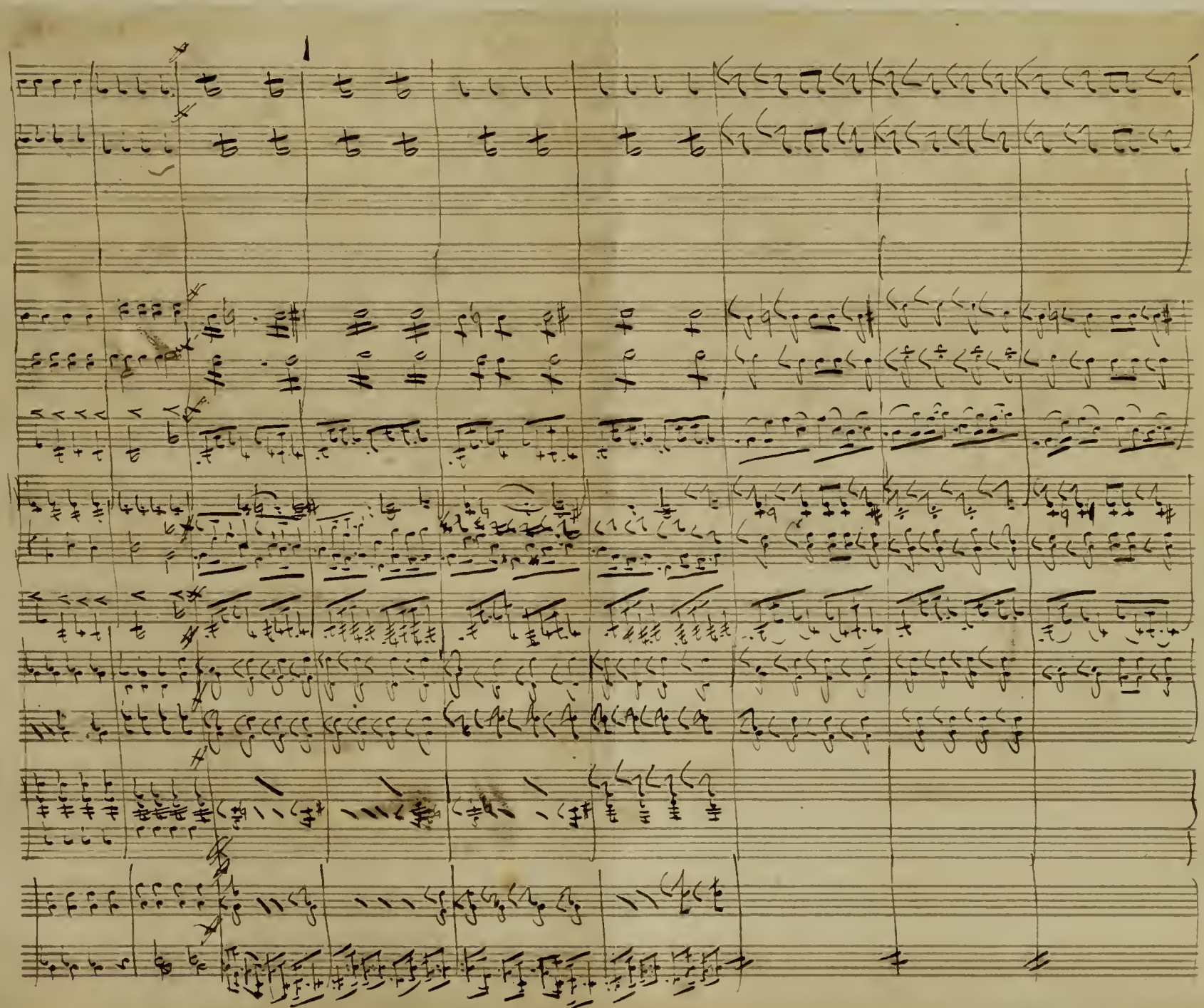
Viola

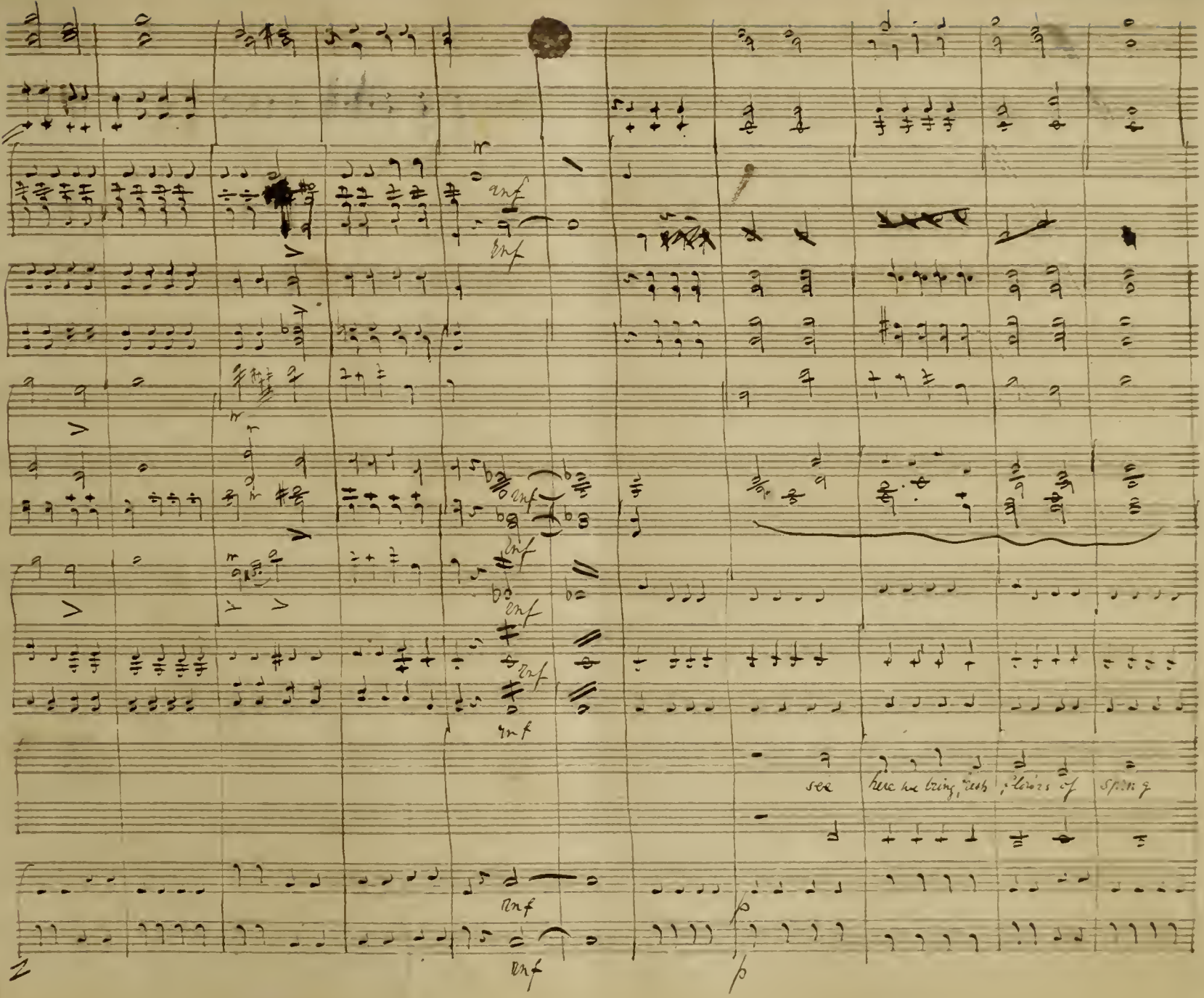
Soprano

2do Soprano

Alto

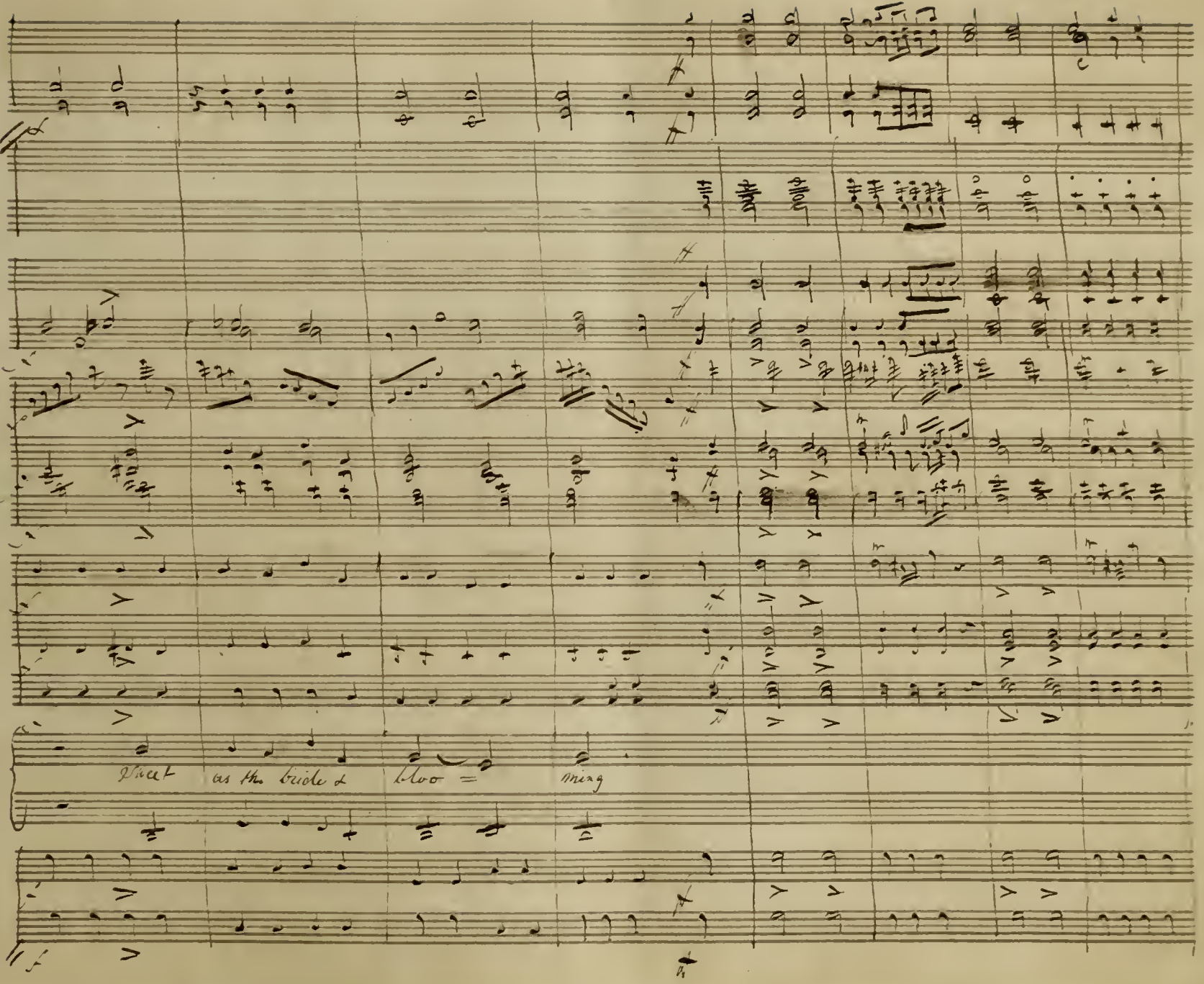
Basso

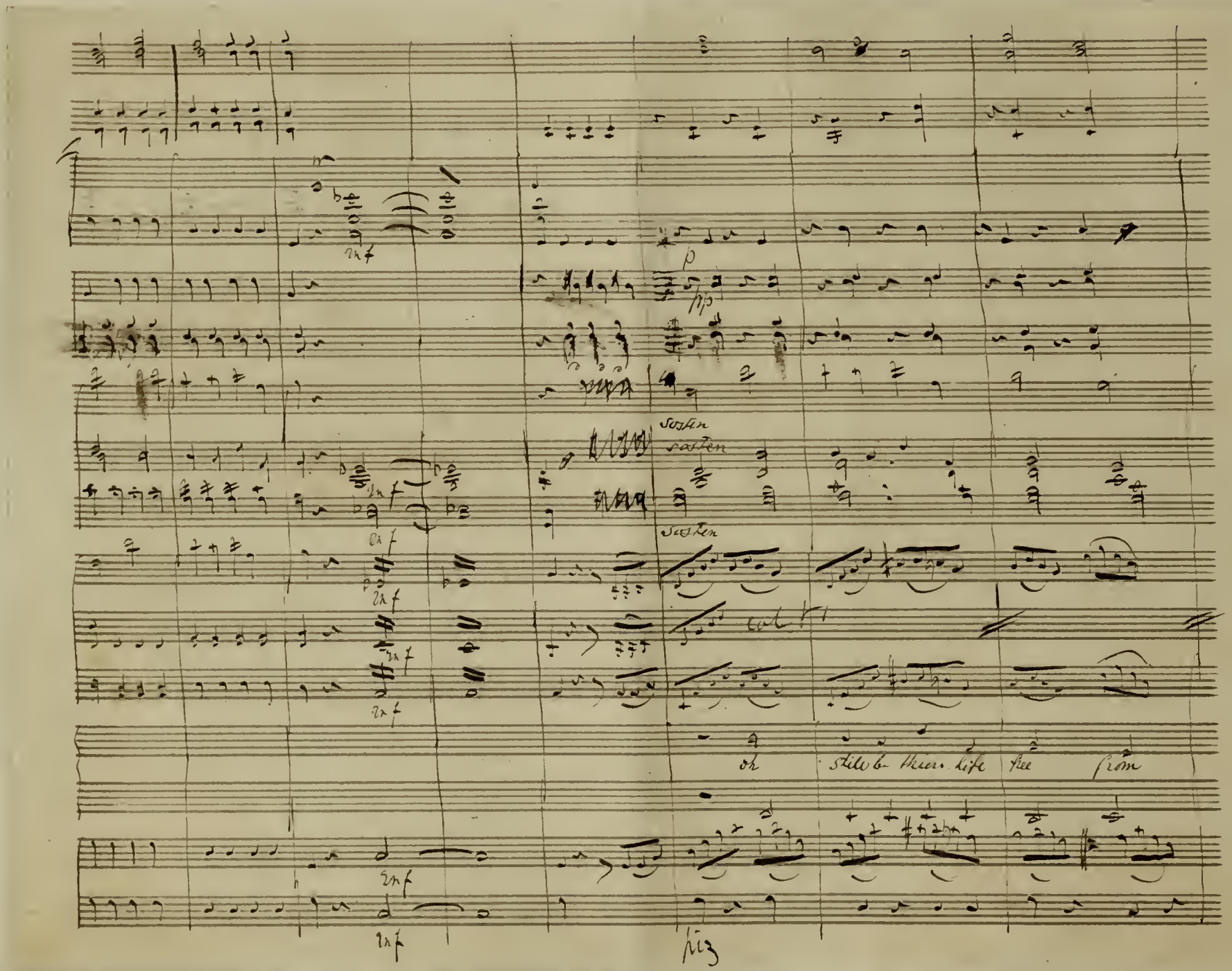


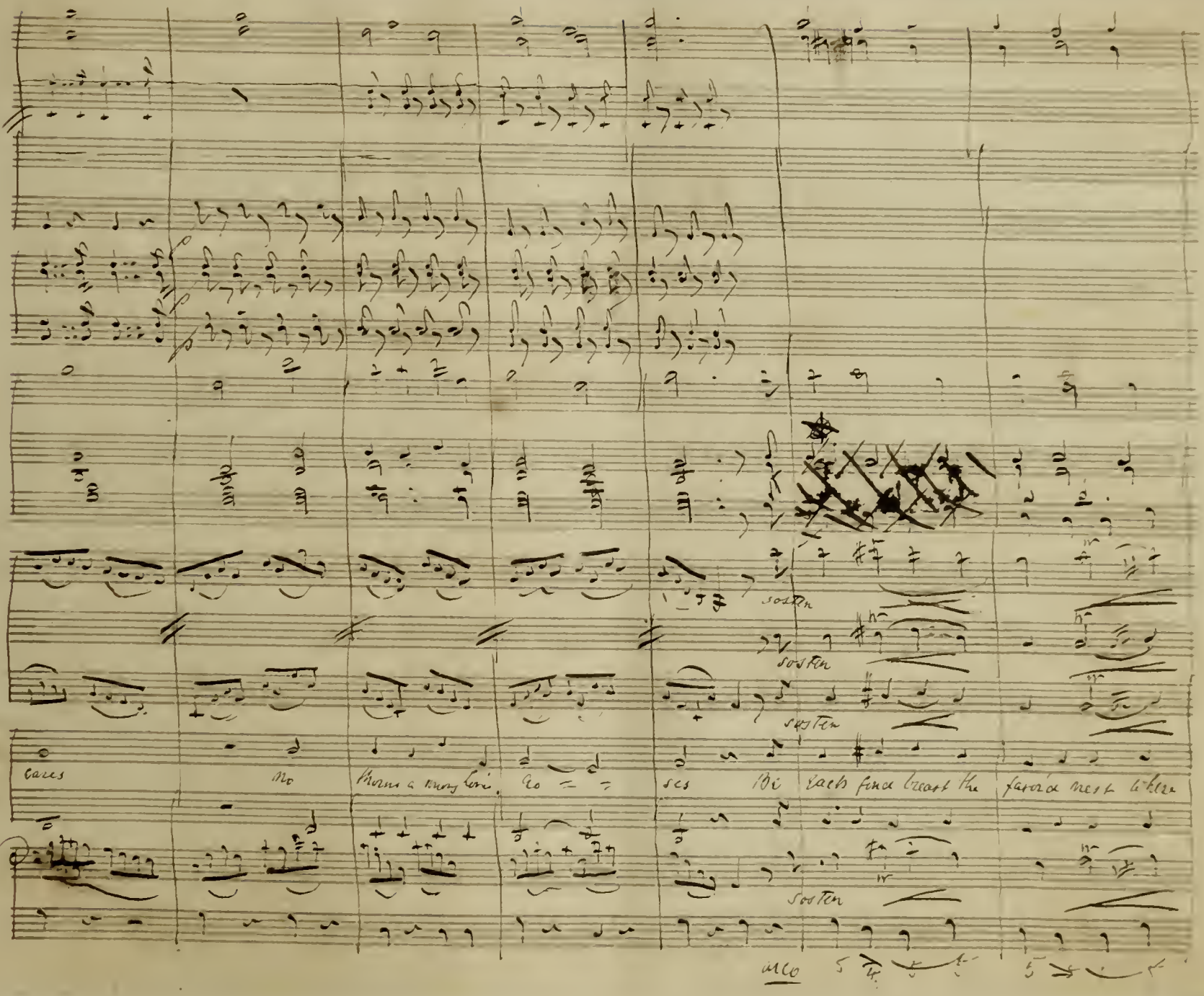

sea
here we bring, rich, stores of
spring

1 2 3 4

sweet as the bride a bloo = ming This pretty dove coos faithful love This plaid, its how becoming See here the bri[illegible] fish of [illegible] "sofrin


Sweet as the bride a bloo = ming


Sustain
Sustain
Sustain


soften
soften
soften
soften
Bees
No
Horns a many Bees
Co
ses
Bi
Each fowl breast the
forest nest hides
arco

gentle pleasures see here we bring fresh flowers of Spring Sweet

as the Bride and bloo =

ning

Timp.

Cb.

Vc.

2 x

mf poco a poco

mf poco a poco

mf poco a poco

12

Timp

12

col Clar 1mo

1st Vno Cello

1 2 3 4 1 2 3 4

Flauto

see how the long fair train of string Bright as the liv'ry lilies ring Minstrelsy in consort fill on this Nuptial day

Clar.

Fag.

H.

Vln.

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

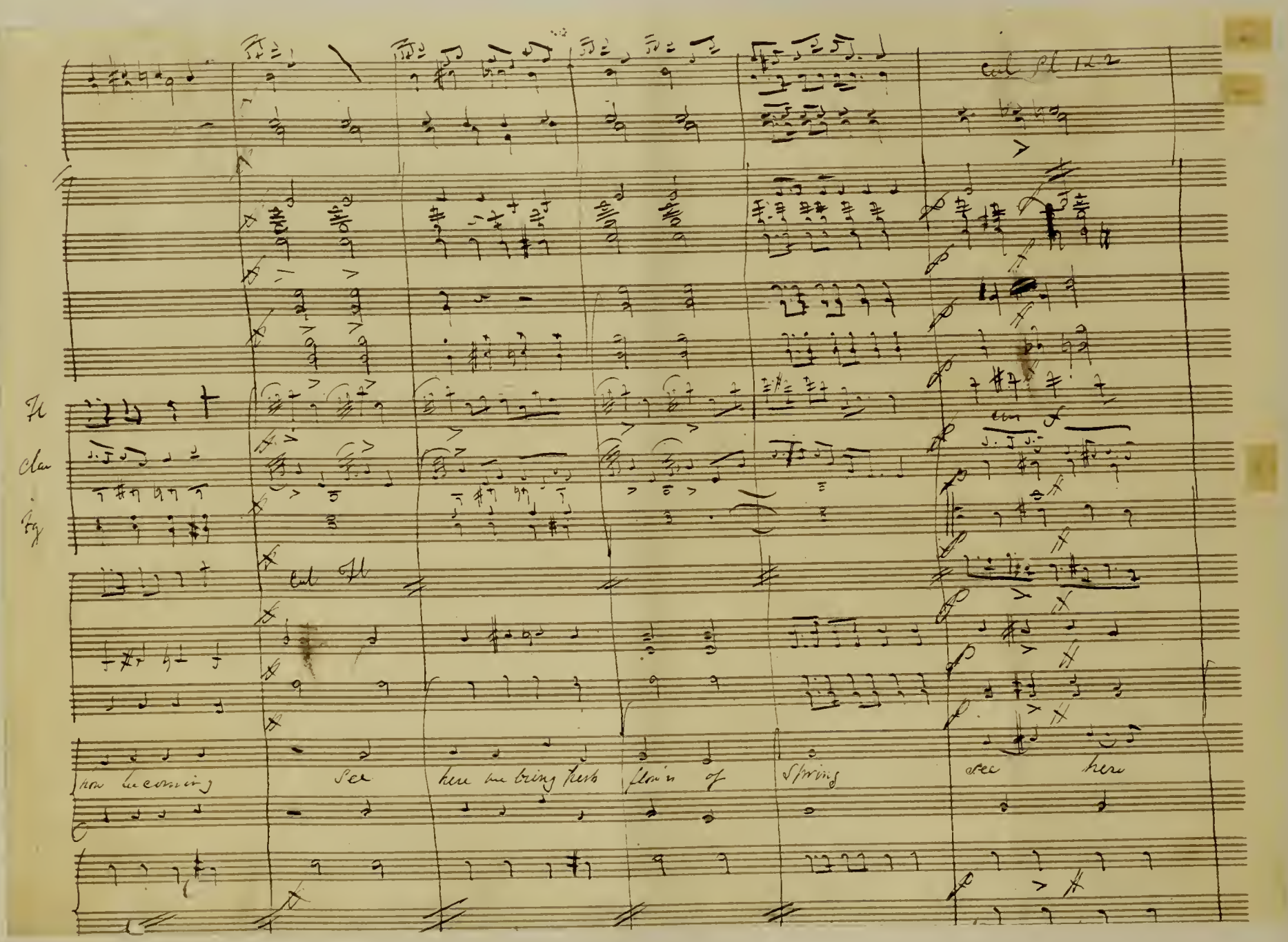
Fag.

Hn.

Tpt.

Trb.

Timp


Cl.
Fg.
Cor. Th
Cor. Pl. 1 2
dim
new beginning
See
here we bring herb
flow'rs of
Spring
See
here

we bring Fresh flowers of spring see here we bring fresh flowers

Via Mus

mp

of spring Sweet Sweet On the birds blow = = ming seeker we

75

String section Clarinets

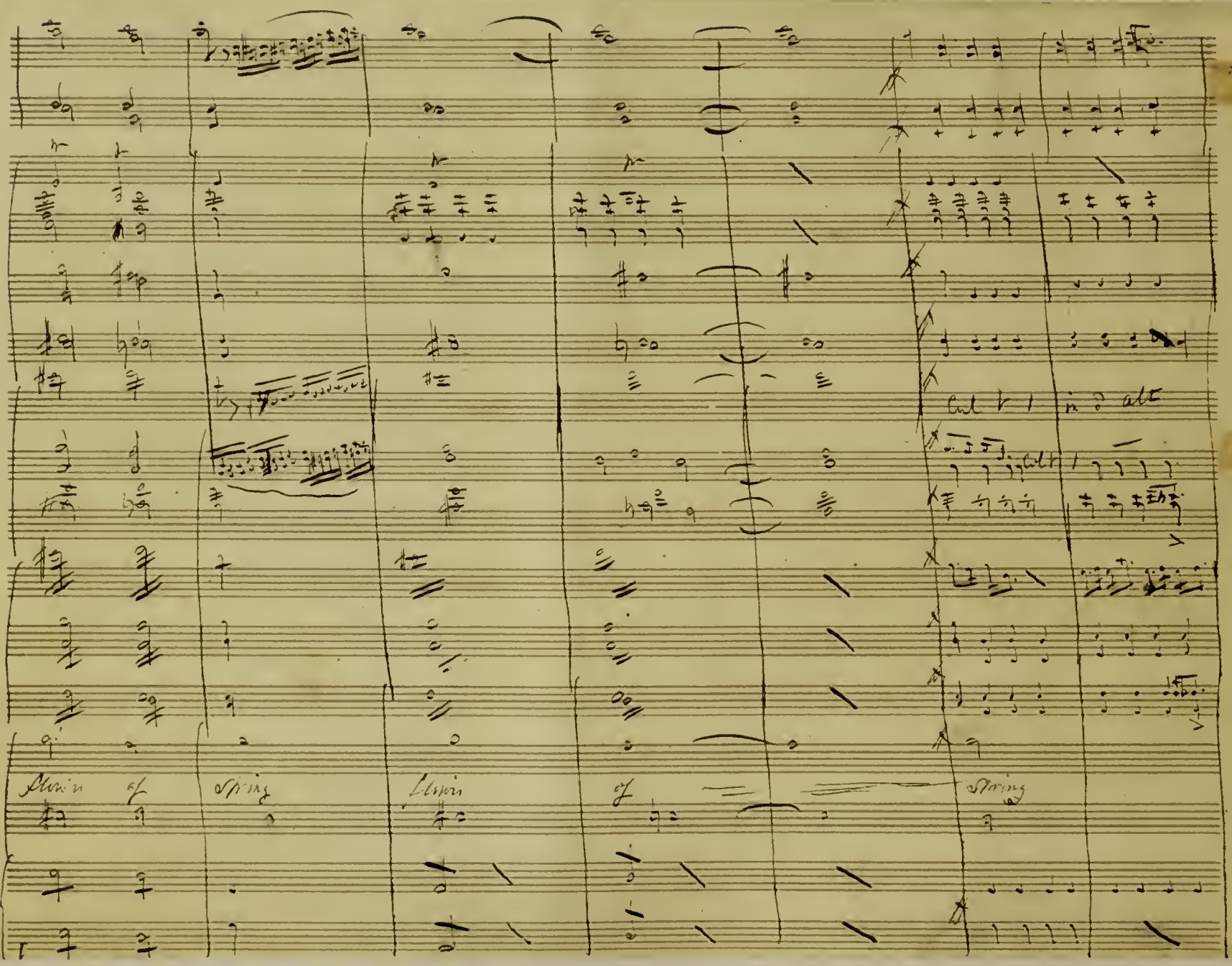
Strings see here

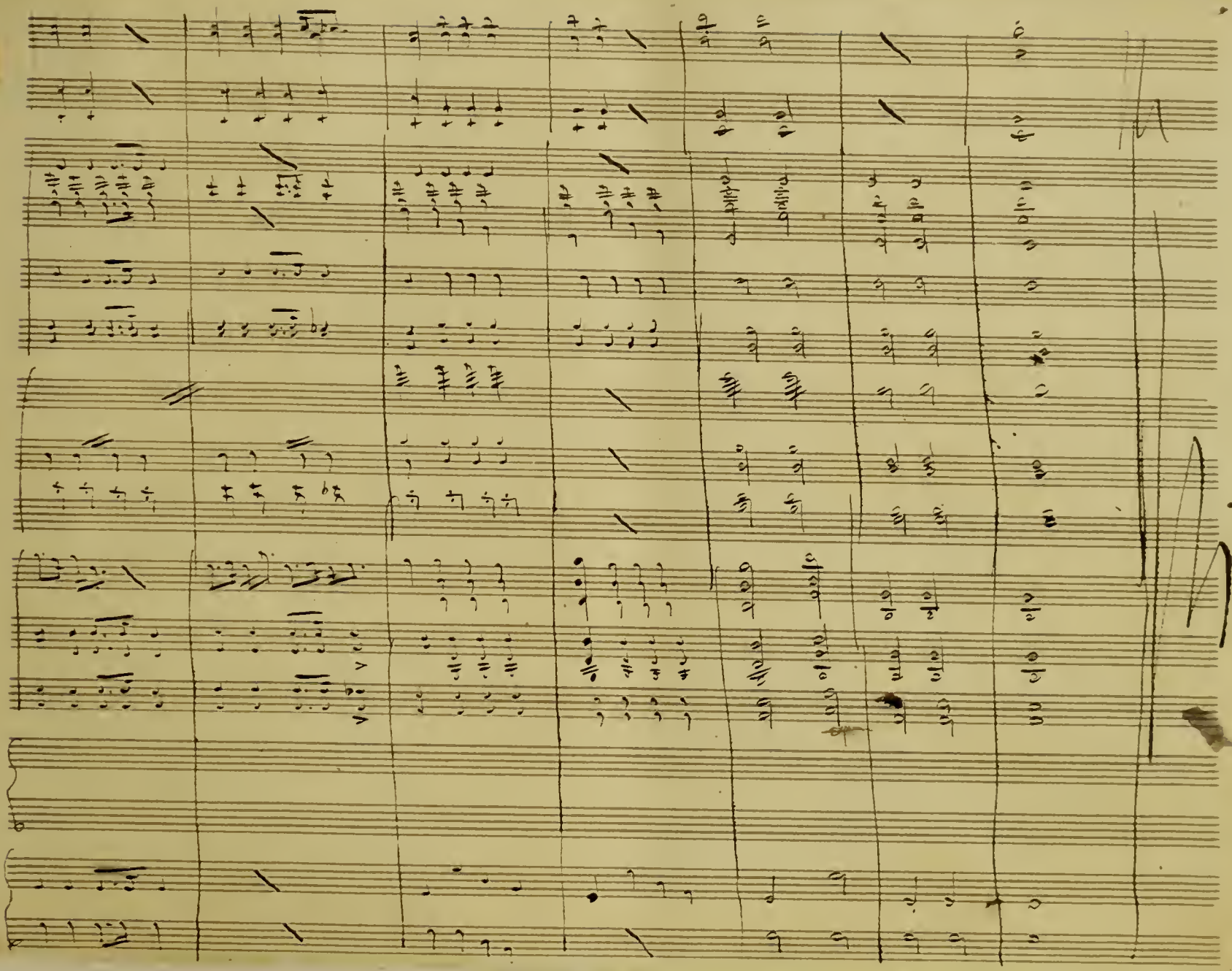
String section Clarinets

Strings

Clarinets

Strings

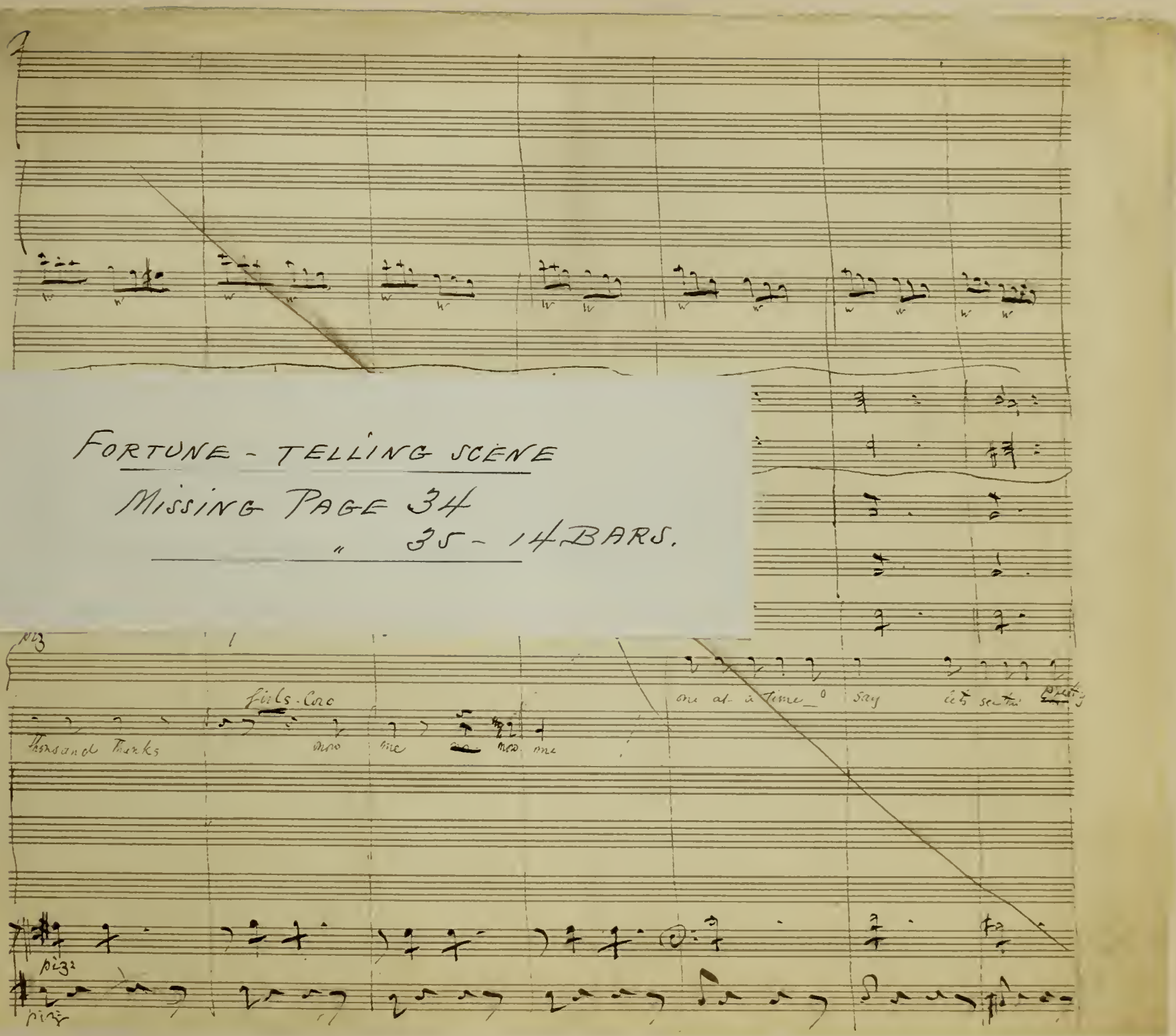

Clarin
of
String
Clarin
of
String



FORTUNE - TELLING SCENE

MISSING PAGE 34

" 35 - 14 BARS.



Girls - Coro

Thousand Thanks

Now

one

Now

one

one at a time

say

let's see

arco

arco

arco

arco arco

mf

122

palm. I'm much afraid I'll be born to live and die a maid

a maid Cyrus ugly Knight a

dim.

dim.

dim.

cu = = = sed

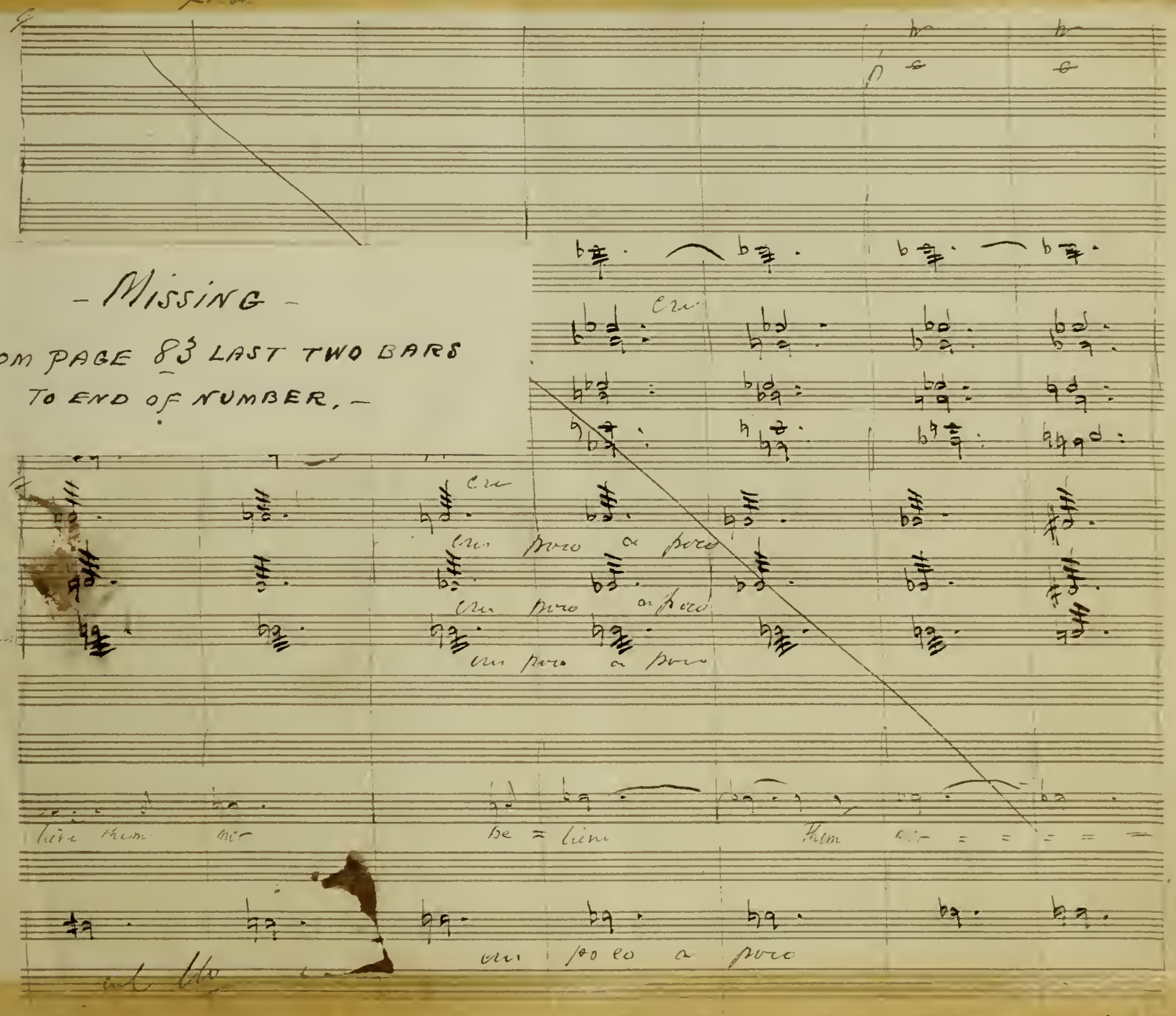
elf

Stand off — fear nothing — I myself will Take yr part with

Make me dark-ness shade of my face hi-ero-glyph-ics of my fa-ce hi-ero-glyph-ics

- MISSING -

FROM PAGE 83 LAST TWO BARS
TO END OF NUMBER. -


Cresc
Cresc poco a poco
Cresc poco a poco
Cresc poco a poco

Make my bed with

Shake off my sins

Bring me my spade and my pick

Straight to my

Bring me my shroud for I must

Glide o'er the

Bring me my

Spade to dig my

Grave

Bring me my

Winding

Sheet

cresc.

cresc.

cresc.

cresc.

un poco a poco

un poco a poco

un poco a poco

un poco a poco

cresc.

cresc.

cresc.

trust = in = = = you hear

my Do = = =

modis tractis me ei- fear

Andantino Con moto

Trombone
Tenor & Alt

Trombone Bass

Tenuto

Cello

Double Bass

Clarinet in A

Bassoon

Jessie

Donald

Christie

Helen

Well I Time will show But if you know true love you see here

And Jessie you may satisfy

2 3

Fly, fiend, or it = shall cost you fear

Fly, fiend or it = shall cost you fear

Fly, fiend, or it = shall cost you fear

Rise ye seven of Christie. Tremble fear Tremble Tremble fear Tremble

Vcl Basso

dim

dim

dim

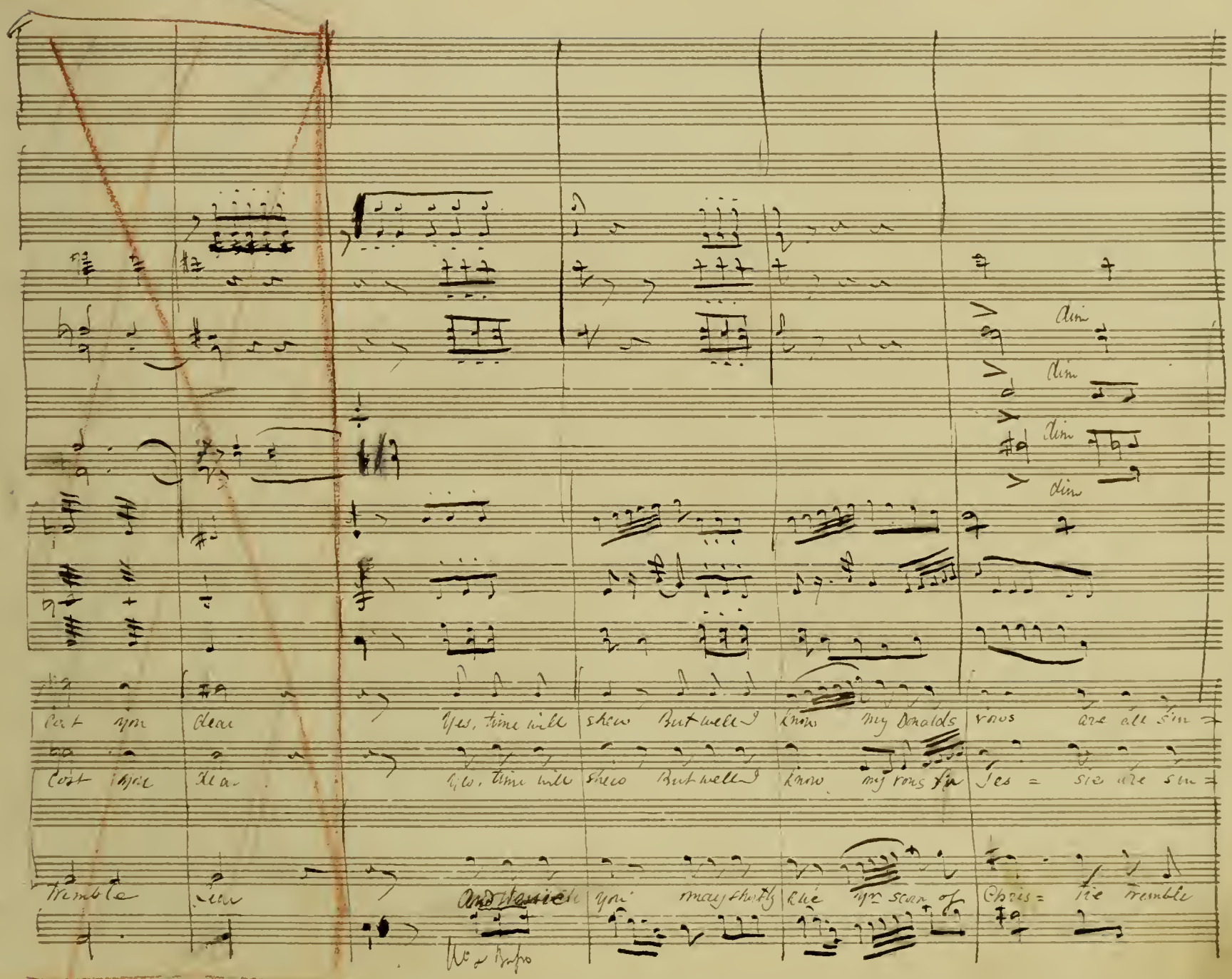
dim

dim

dear fly find or if shall lest you dear or it shall

fear and Jessie you may shortly like and Jessie you may shortly like yr scene of Christie Trouble fear = = Trembl

cre scen do a poco dim.


Part sym
Clear
Yes, time will
shew
But well I
know
my Donalds
vows
are all sin =
Cast thine
Fear
Yes, time will
shew
But well I
know
my vows sin
Yes = sie are sin =
Tremble
Sin
And trembles
you
may shuffle
the
yr scars of
Chris =
tie tremble

mo

Ole Yes time will shew = yes time = = will shew

Yes yes time will shew = yes time = = will shew

Yes for well

Ole

Fear and sesie you may skatty true = = = = I rscue I christie

dolcino

know my Sor = rows are all sin = cere my Sor = rows are

= ven well know my rows are all sin = cere my rows to = ris = ie

Trem = ble fear Tremble Tremble fear Tremble fear Stem = ris = ie

cres molto

cres molto

cres molto

all sin = ful my sin = ulds vous are all = sin = ce yes time hide

are sin = ful my sins to Jes = sie are sin = ce

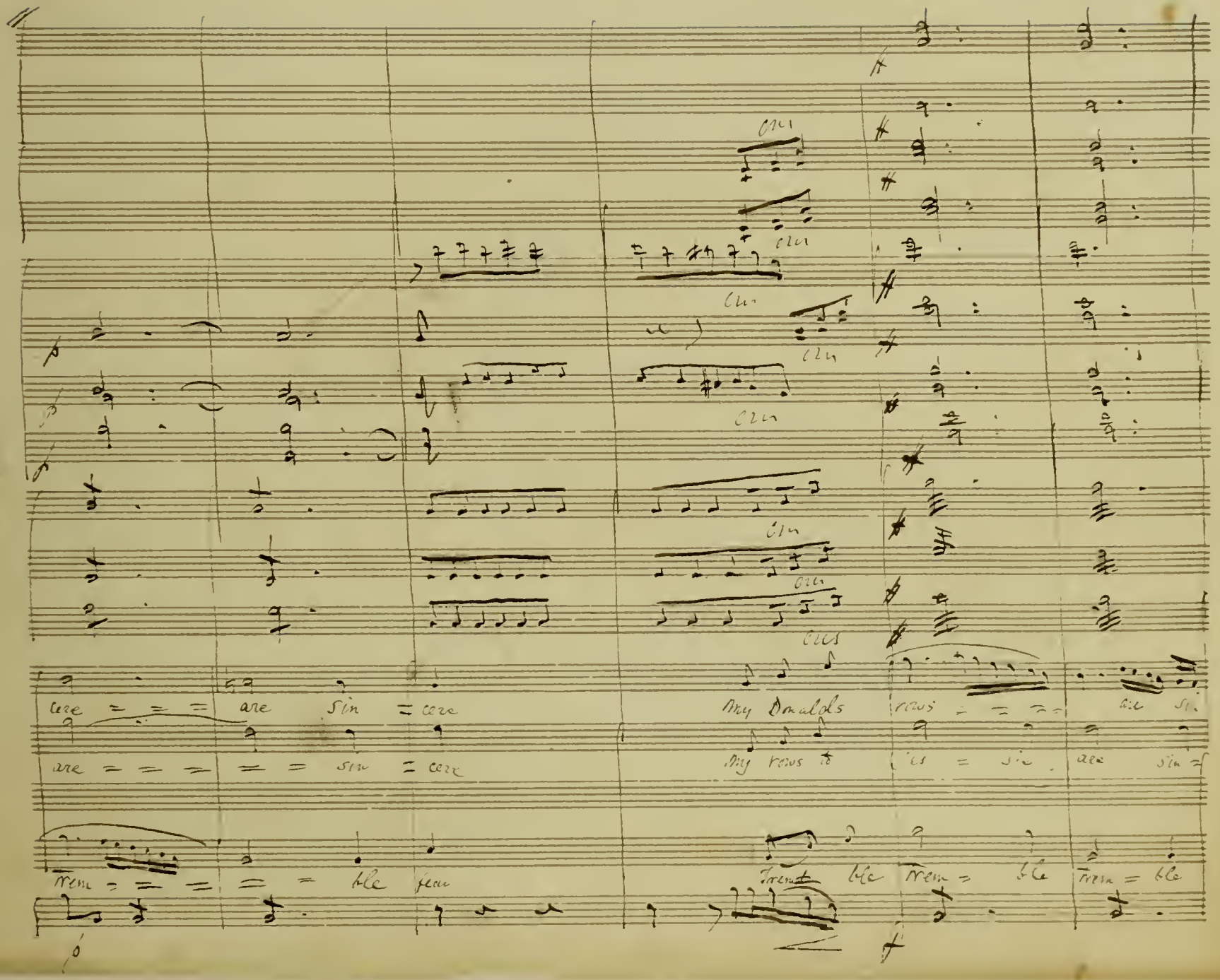
Trem = ble fear my scarn my scarn of sheistie trouble Trem = ble fear

shew yes time yes time = = will shew yes time will shew — But well But well

yes time will shew will shew yes time will time = = will shew But well

Dear Jessie you may rue may shortly rue after stay may rue

Know but wele I Know my Bealds vows are sin = cere = = =


cere = = = are Sin = cere
are = = = = = Sin = cere
trem = = = = = = ble fear
My Dmalds
My tears
Trends
ble trem = ble
trem = ble

adagio

cere My Bualds vous = = die = = = = = sin = cere

cere My vous les = ies are = = = = = sin = cere

frem trem ble trem = ble trem = = = = = ble frem

Allegro con Spirito

For Piccolo. Long Drums Cymbals &c. See Extra Paper at the End

1 Trombone 1mo e Alto

2do

Trombe in D

Corni in E

Flauti

Oboi

Clarini in A

Fagotti

Violini 1

2

Viola

Tessie

Donald

Christie

Bella

Soprani

Alti

Tenori

Bassi

Violoncello

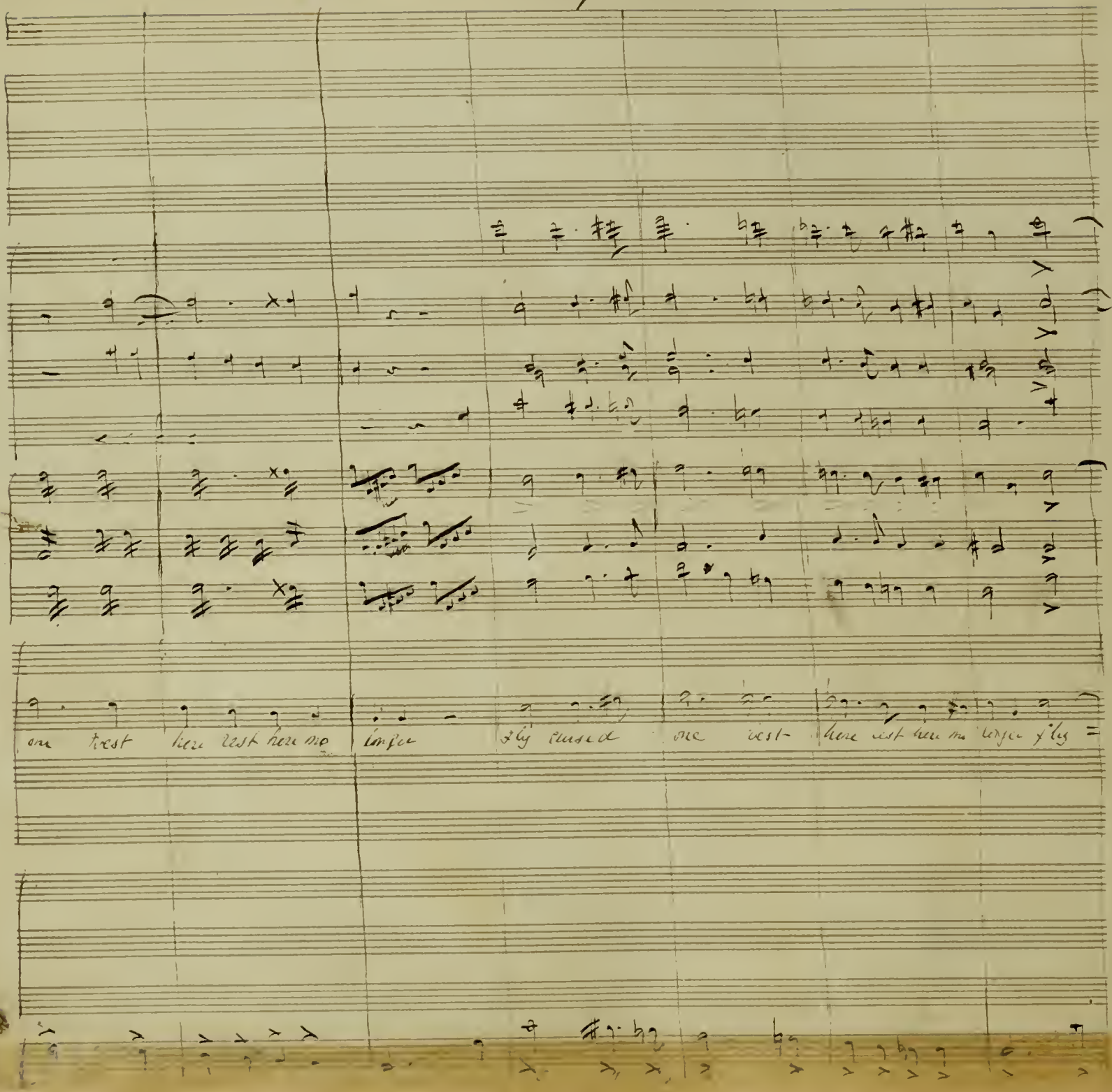
cere

cere

Hence hence be gone or dread my anger fly cursed

fear

Sempre Marcato

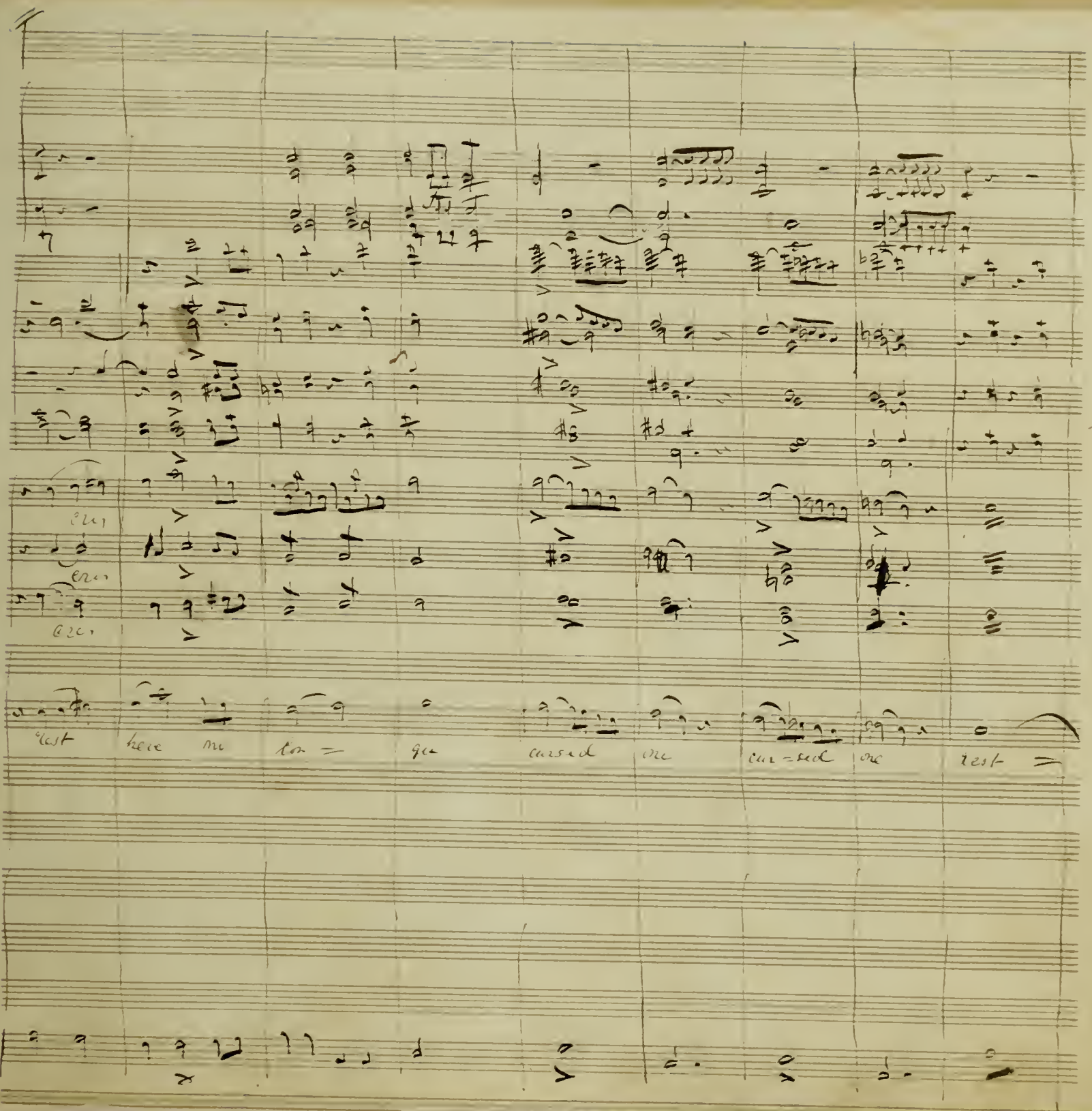


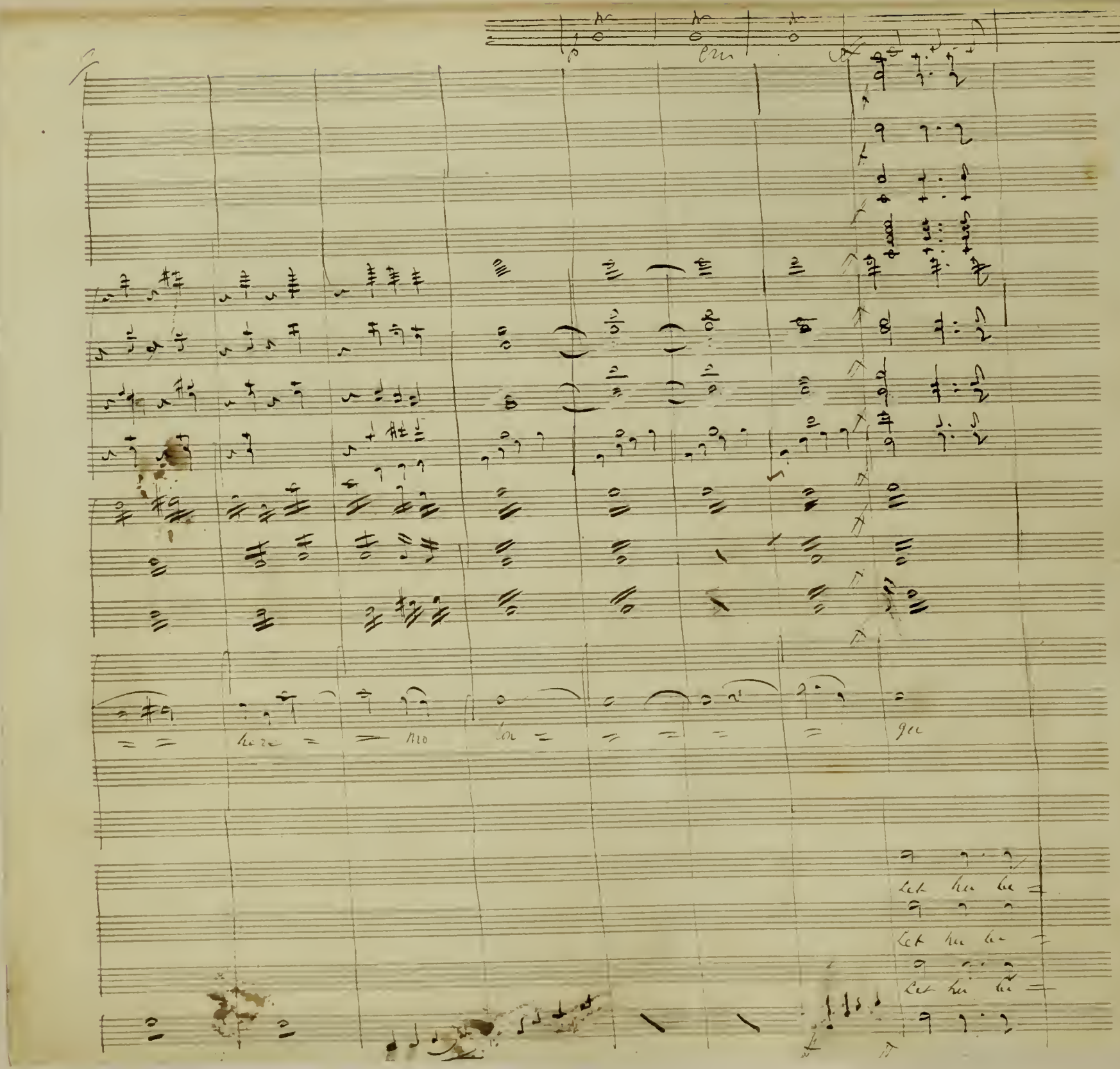
dimp.

= sweet one rest more no longer

Hence horrible = ness or stygian cavern's gray

anger fly thereof one rest here isn't here no longer cur = see one = cur = seal one


rest here no tion = que cursed one cur = sed one rest =


ha ha ha
ha ha
Let ha ha
Let ha ha
Let ha ha

grace and calm and calm thine anger

Wer weiss die Kraft heed them heed thine

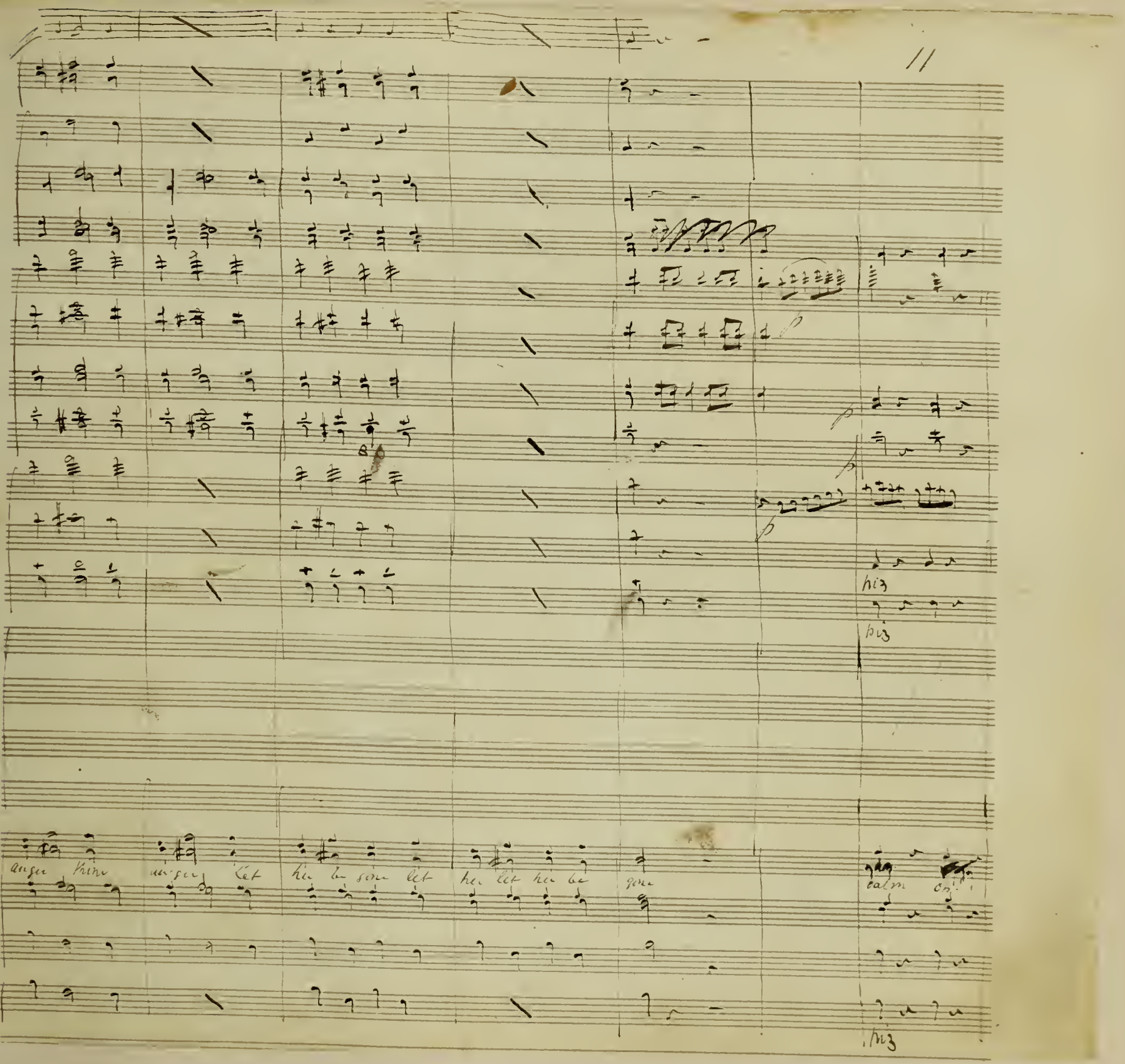
longer

Let her be gone

Let her be gone

Let her be gone & calm thine

10


his
his
his

12 13 14 15 16 17 18

calm calm More anger calm Ob. calm Ob. calm three ans = wer

19 20 21 22 23 24 25

Cl. Cl. Arco Arco

Oboe Oboe

Donald Donald

Hela Hela

Calm Sune an - ger Calm Sune an - ger

Arco

26 27 28 29 30 31

gone ce | Dread or Dread hir | an — gel | Fly Curse d | Fiend fast | here fast here no

Dread hir an gel | Fly Curse one fast | here no longer | Hence be gone or | Dread hir anger | Fly Curs'd fiend fast

Dread my anger | Fly Curse one fast | here no longer | Hence be gone or | Dread thy anger | Fly Curs'd fiend fast

bring thy anger | you be hayd de = | ceive no longer | must — gone or | By thy anger | By betray'd de =

32 33 34 35 36 37

her - self
here no longer
her no longer
Elsewhere no longer
Alone
Alone be gone or
Alone be gone or
Must I gone Oh!
Alone
thread thy anger
thread thy anger
thy this anger
Alone
thy cursed fiend left
thy cursed fiend left
upon betray'd the =
Alone
here no longer
here no longer
Elsewhere no longer
Alone be gone or
Alone be gone or
Must I gone Oh!

38 39 40 41 42 43

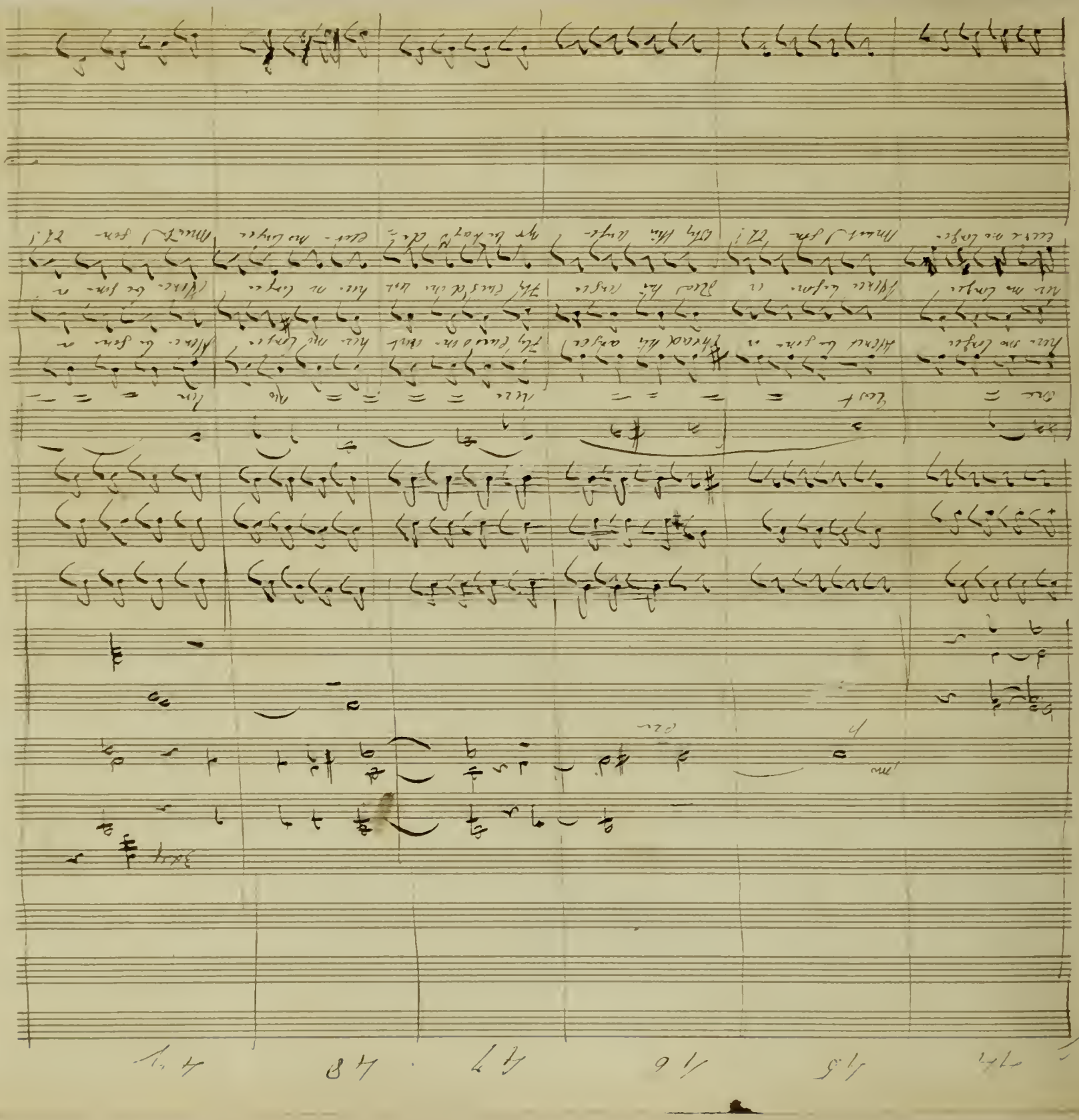
Fl

Ob

Cl

Fg

here no
dread his anger
Why this anger
for =
Fly curs'd one last
why betray'd de =
Ge
here no longer
leave no trace
Clasped
Heaven before it
must I hence oh!
de =
dread his anger
Why this anger
Clasped
Fly curs'd fiend accost
Fly curs'd one last
why betray'd de =



50 51 52 1 4 5

Streake his wings Fly Cares & fiends fast hence no lon = ger

Streake his wings Fly Cares & fiends fast hence no lon = ger

Streake his wings Fly swift & hasty de = part hence no lon = ger

Let her be gone and calm and calm

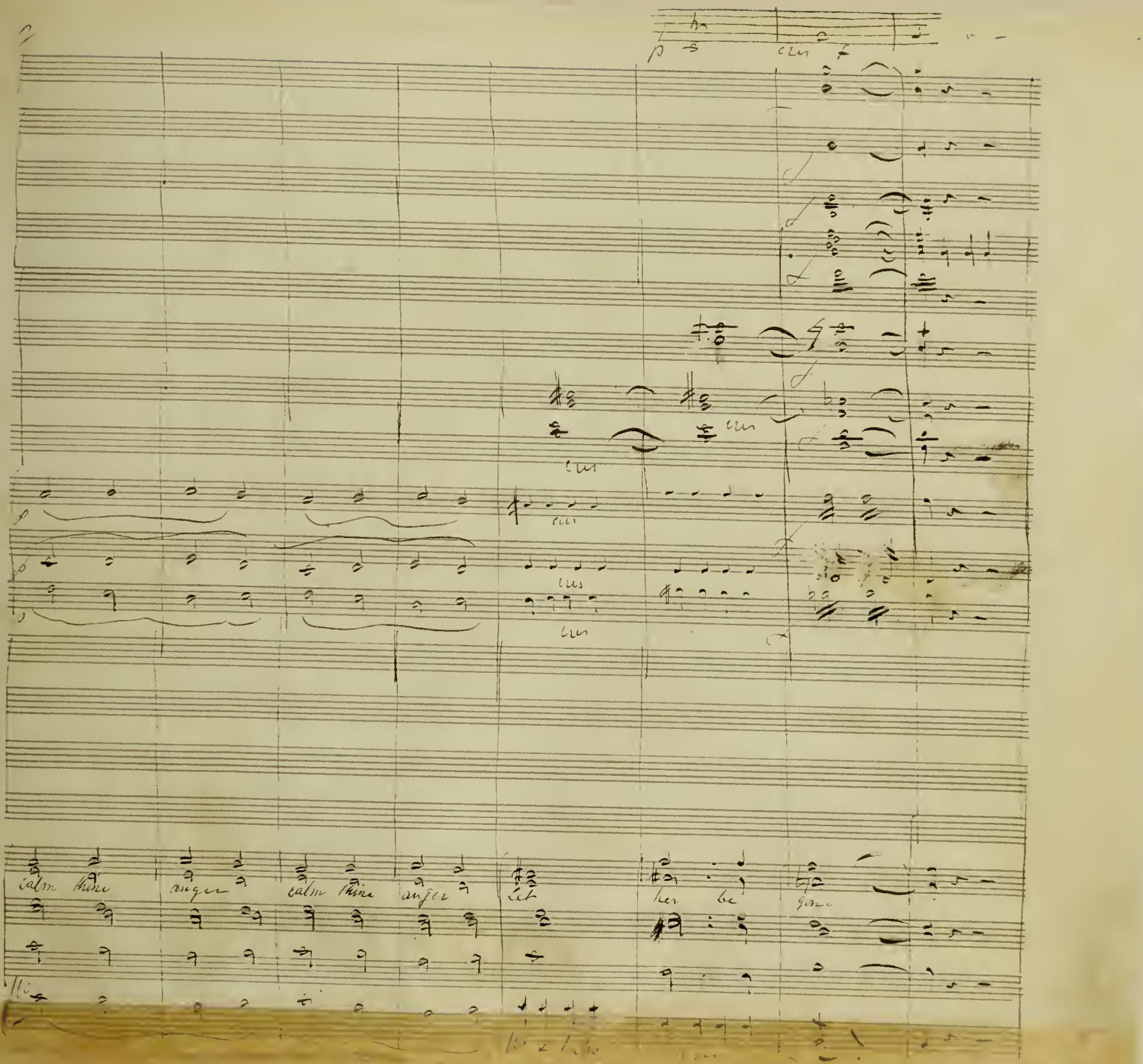
6 7 8 9 10

angels Her wiles are known heard Them heard Them no longer Let her

Silent

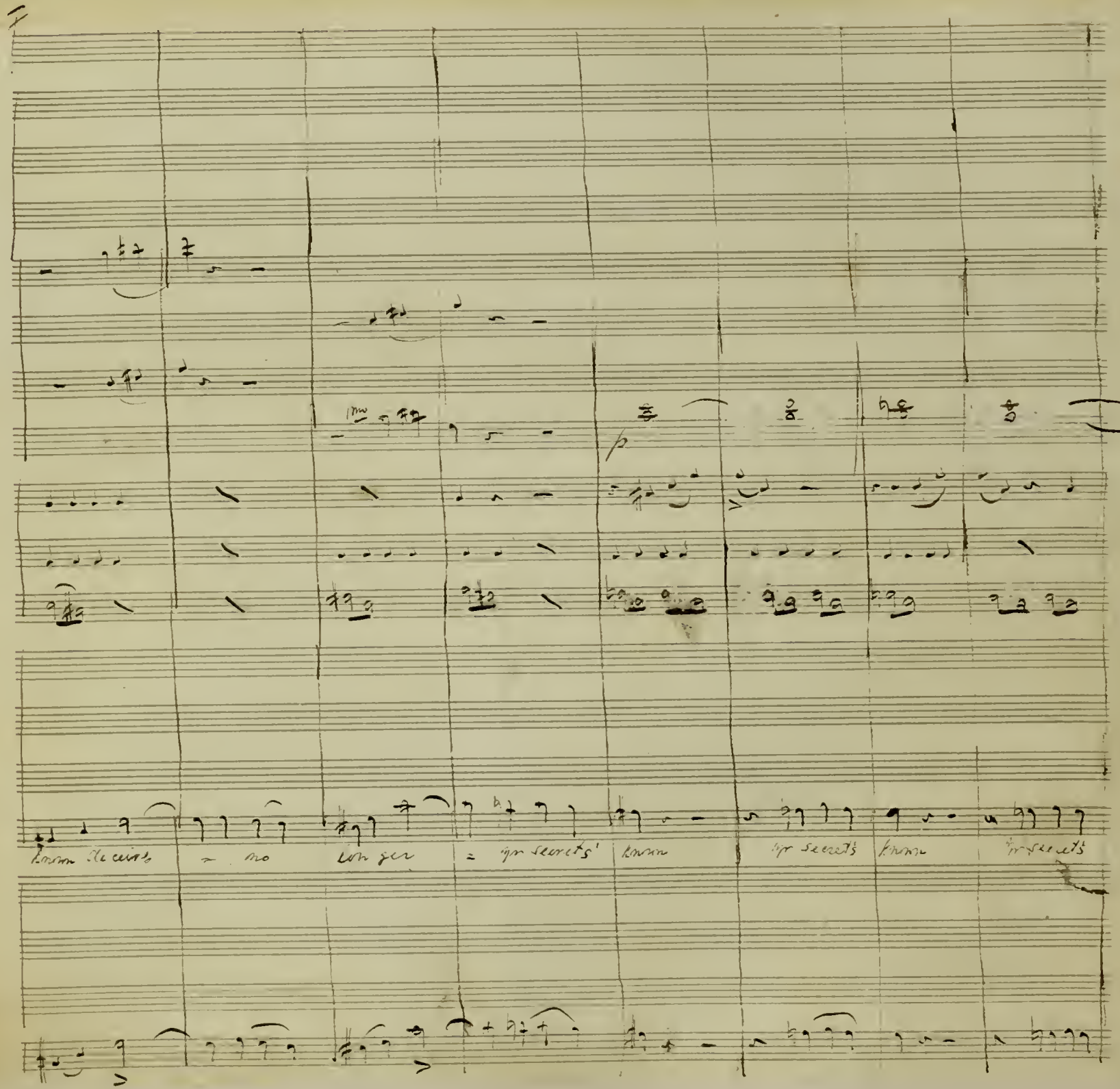
Silent

gone Let him be gone Let him be gone and calm mine an- see


calm thine anger
calm thine anger
ich
her be
gen

must = = I be gone = = Yo' why = = = Yu' an fe-

must = = = I be gone = = oh why this au = = = = gre


known secrets
no
longer
my secrets
known
my secrets
known
my secrets

Colla voce

Colla voce

cresc poco a poco

cresc poco a poco

cresc poco a poco

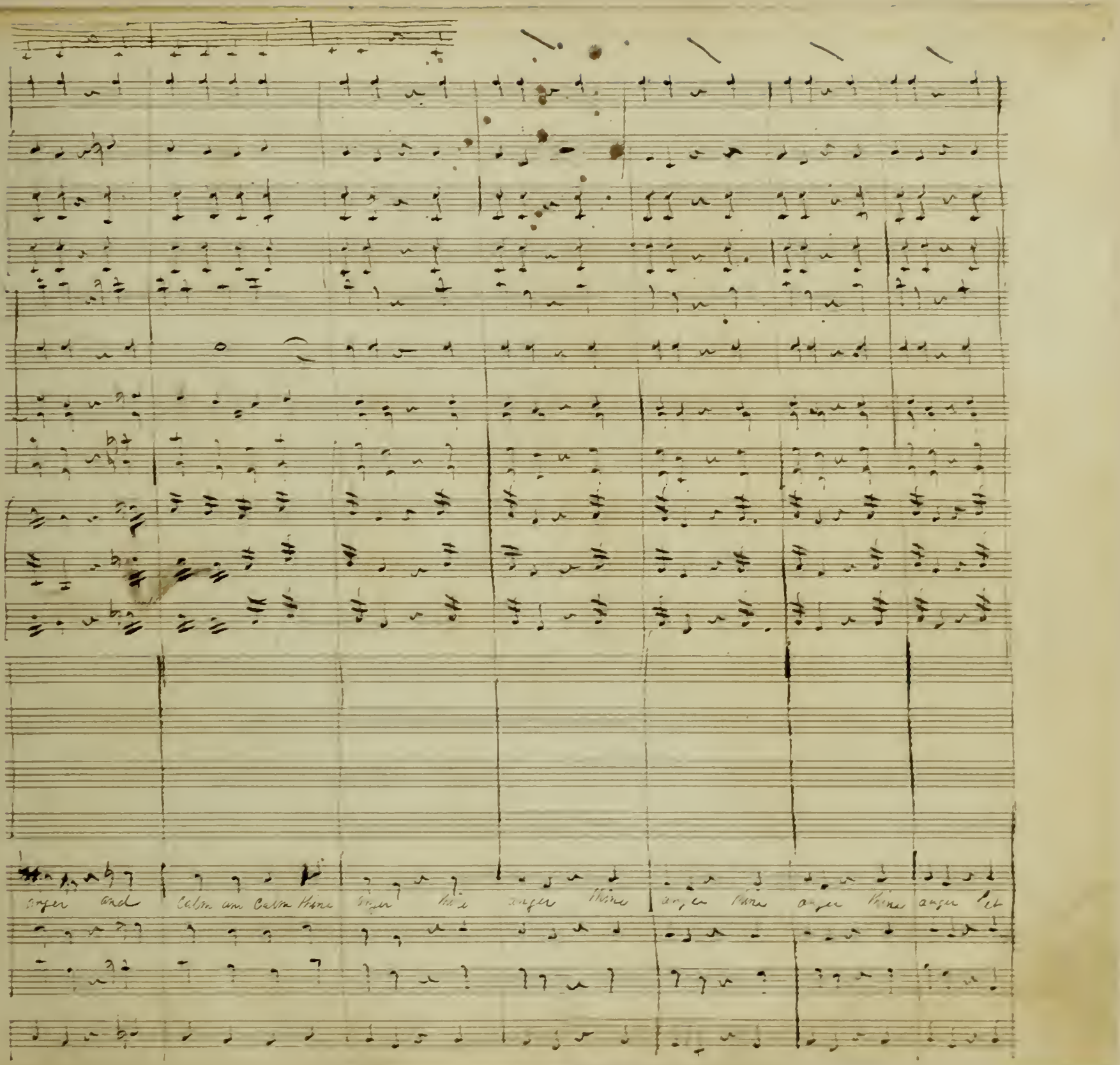
cresc poco a poco

cresc poco a poco

Lasciar ripr secreti ritorni de = = cirro no singer de cuore di =

cresc poco a poco

Let her be gone and calm and calm time


Singer and Calm am Cerna Hone Singer Hone anger Thine anger Thine anger Thine anger Let

11 12

11 to 24
vide ¢

Tenor
Chorale
Alto

ven be fore L calm L Calm Thine an gel

13 14 15 16 17 18 19 20

Dread his anger Fly curs'd sin on rest here rest here no longer stirre be

Dread my anger Fly curs'd sin no rest here rest here no longer stirre be

not his anger Flie be = fraydt de = cein de = cein no longer se mo =

why this anger Flie be = fraydt de = cein de = cein no longer mouer =

21 22 23 24 Poco più lento

Resoluto

gone be gone be gone

gone be gone be gone

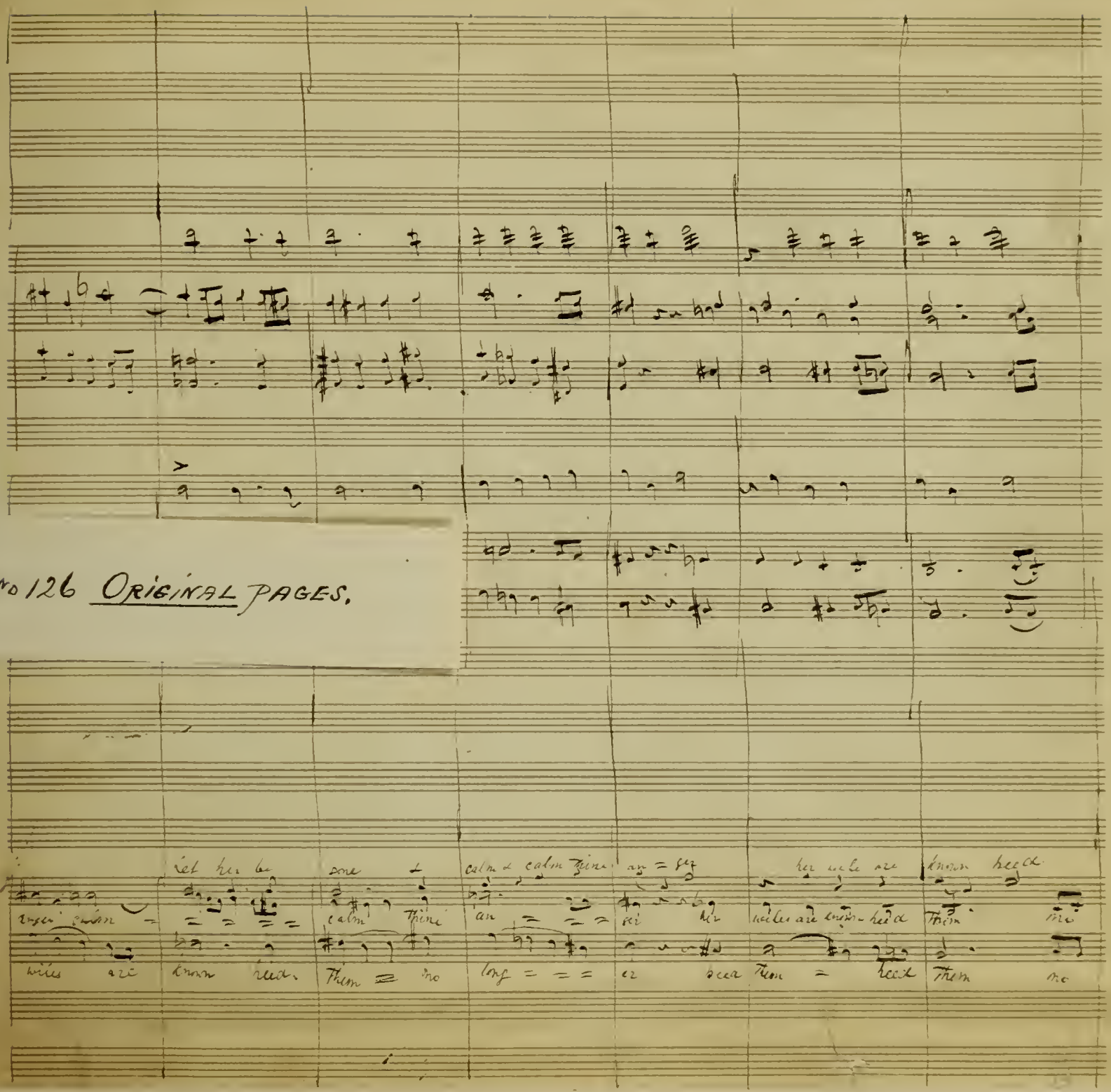
go not go not hence

must I must I go

Let her be gone and calm and calm time anger calm

Resoluto

125 AND 126 ORIGINAL PAGES.



21 22 23 24 Poco Ritenuto

Resoluto

gone be gone be gone

gone be gone be gone

go not go not hence

must I must I go

Let her be gone and calm and calm time anger calm

Resoluto

let her be one calm calm time an = ey her wiles are known heard

rose calm calm time an = ey her wiles are known heard them me

wiles are known heard them = no long = = = er ever them = heard them no

Let her be gone and calm & calm thine ang. calm = = thine an = = ser thine an = = ser. her

thine an = = ger ser = wiles are known heed them no lon = ger

Let her be gone and calm & calm thine

127 AND 128 COPIES OF PAGES 125 AND 126.

1x2
3x4
Let him be gone and calm thine anger calm = = thine an = = ger calm = = = thine an = ger his wiles are kann Heed them no
wiles are kann Heed them no
Let him be gone and calm thine anger calm thine an = ger his wiles are kann = = heed

Let be be gone and calm a calm thine ange. calm = = thine an = = ge thine an = = ge. her

thine an = = ger ger wiles are known held them no lon = ger

let her be gone and calm a calm thine

3x4

Let him be gone and calm thine an = ger his wiles are kann . heed

anger calm = = thine an = = ger calm = = = thine an = ger his wiles are kann heed them no =

wiles are kann heed them no lon = = = ger heed them = = = no

let him be gone and calm thine anger calm thin an = ger his wiles are kann = = heed

soli

alto

let

Let him be gone and calm & calm thine anger calm = thine An = ger thine An = = ger thine

Let him be gone and calm & calm thine

let him be gone and calm & calm thine anger calm = thine An = ger thine An = = ger thine

= = thine an = = ger His = = = wiles are known heed them no lon = ger no lon =

Trumpet

Horn

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

Timpani

Let her

long = er

long = ger

Let her

Let her

Let her

Gone and calm & calm thine anger let her in Leb her be sent calm thine anger Calm thine

25 26 27 28 29

Tempo I^mo

30 31 32 33 34 35 36

Sunga ist hier so lon = ge cue = sed [first] cue = sed one

Stand hier ange- hör mo longer Stehe be- fore di Stand hier ange- Hy cued fore sit hör mo longe

Stand hier ange- hör mo longer Stehe be- fore di Stand hier ange- Hy cued fore sit hör mo longe

ange- hier longer Ryr [illegible] de= cuer mo longer Stehe be- fore di Stand hier ange- Hy [illegible] de= cuer mo longer

37 38 39 40 41 42 43

Rest = ence — no

Silence be gone or Strike thi anger

Silence be gone or Strike my anger

Must I go th.

lon = = ger

Thy curse shall rest here no longer

Thy curse shall rest here no longer

with this anger

cur = sed

Silence be gone or

Silence be gone or

Must I go th

one

chear thi anger

dead my anger

with this anger

cur = sed

Thy curse shall rest

Thy curse shall rest

go betrays de =

44 45 46 47 48 49 50

here no longer Where be fore or Should his anger

here no longer Where be fore or Does my anger

Thy sword hath slain Thy sword hath slain

here no longer Where be fore or Should his anger

here no longer Where be fore or Does my anger

here no longer Must I go Thy this anger

thy betrays de

here no longer Must I go Thy this anger

arco

arco

arco

arco

Thy will be done hence no long = er

Thy will be done hence no long = er

Thy holy will be done hence no long = er

hence be gone or

hence be gone or

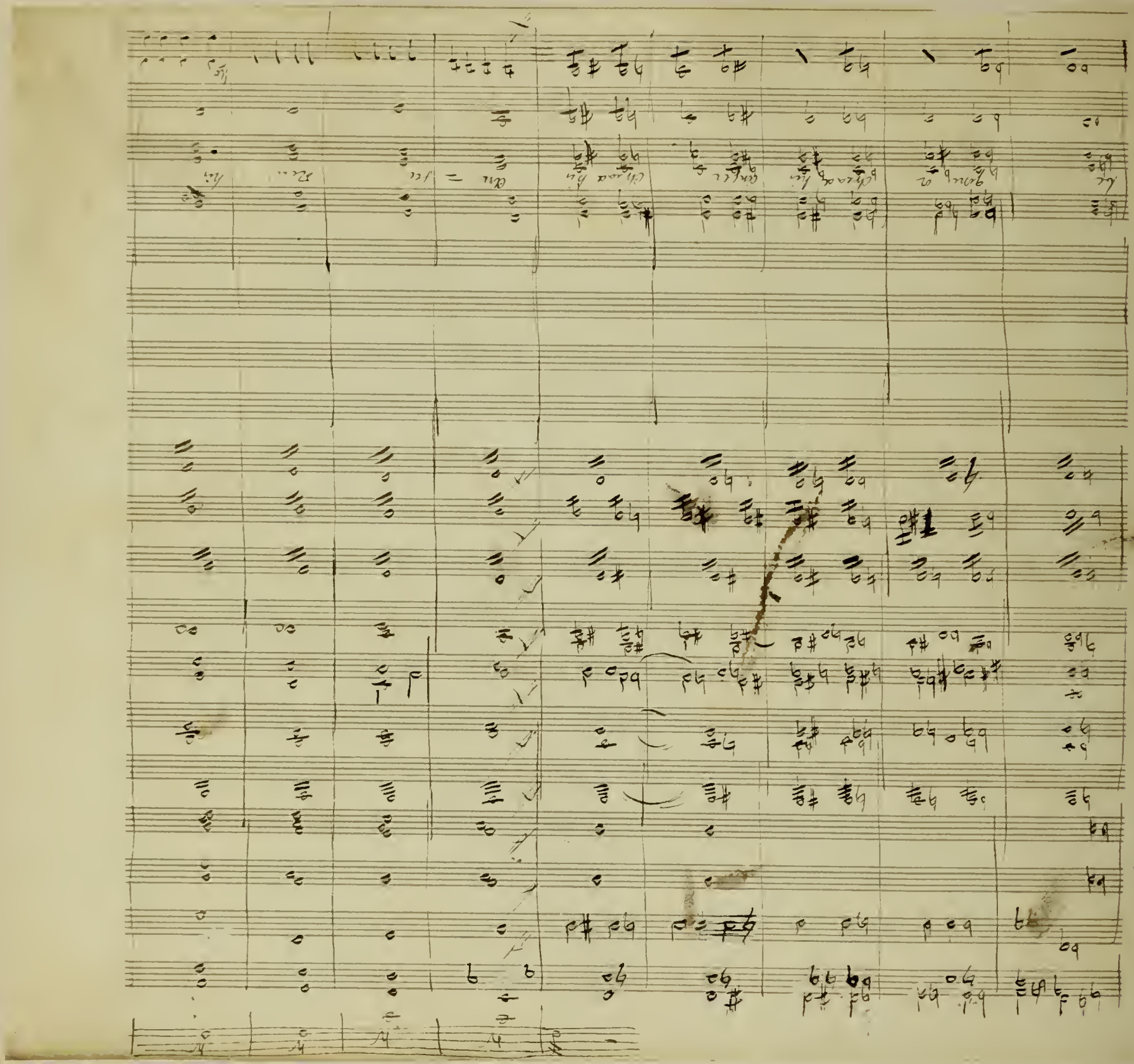
hence be gone or

hence be gone or

51

52

hence
hence be fore me
hence be fore me
hence be fore me



Calm thine anger
Calm thine anger
Dried my sor row
tohy Thi anger

hence hence be

hence hence be

hence hence be

Hence
Hence be
Hence be
Hence be
Hence be
Hence
Hence be
Hence be
Hence
Hence be
Hence be
Hence

gone hence be gone be gone be gone be gone be gone

be ment ment ment ment ment be

gone hence be gone be gone be gone be gone be gone

Piccolo. Lrg Drum & Cymbs part. to Fortune telling Scene
Mountain Sylph:

For the last Movement only.
after the Trio

Piccolo

Lrg Drum & Cymbals in Eb

Silent

6

31

Collaroue

4

14

Risoluto

21

20

Mew Opera

Cecil Arnold

— Eating & Drinking —

J. M. Barnes

Corni in C

Corni in C

Fl

Ob

Clarini C

Cig

Fl 1

Fl 2

Viola

Donald

Vlc

Basso

Poor Jessie, yes she loves me I'll re= quite her fond affection

Tempo Moderato

accel.

Met the strange de - light that magic kiss inspired, still haunts me

Tutti

Tutti

arco

arco

arco

when I each sting

pain shall I be bold a =

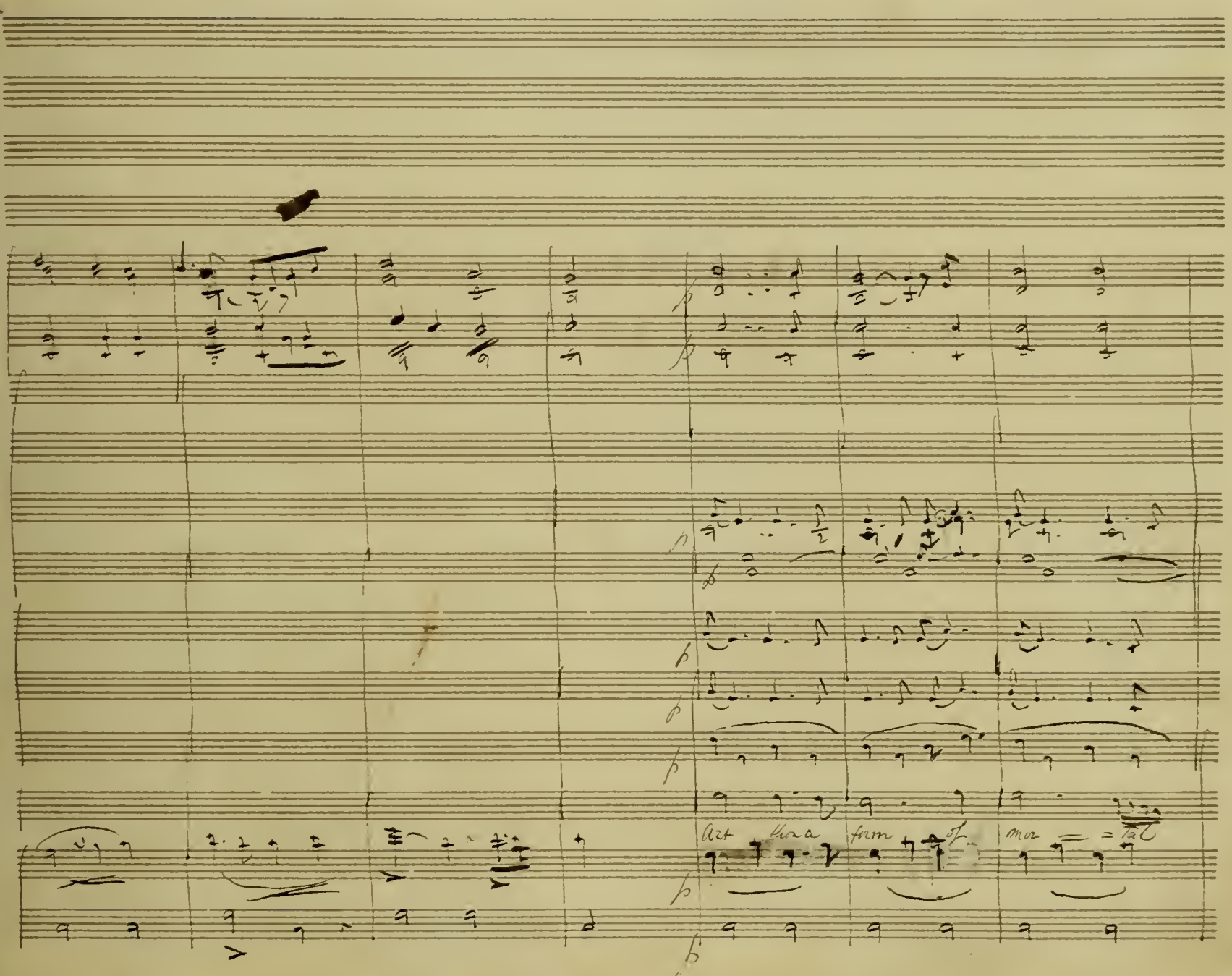
pain that from be anything

arco

arco

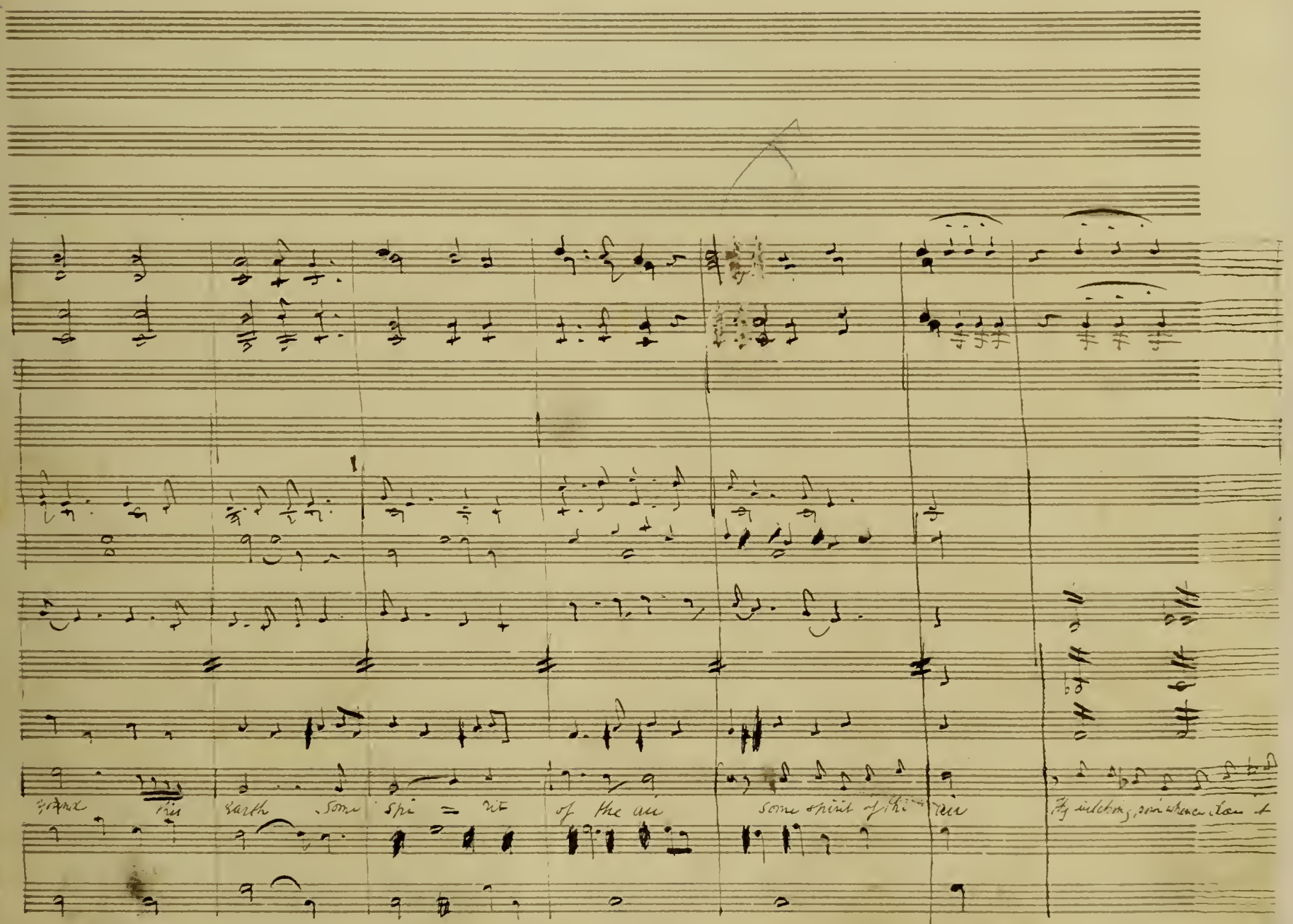
Andantino

solo


dim
p
f
p
p
p
p
Act two a from of
mov
p

birth Wit Charms so won throus fair so wonthrous fair or era = thed fac = ius =

X.



flow! night | thy shells to | fear thy | bowl | whence divin- | flow = = ight | thy | shells to

Voices

Hear Ob' if thy love can bliss be = stow Ap = pear Ap = pear Ap =

sul.

p sulla rove

p sulla rove

p sulla rove

p sulla rove

arco

sulla rove

arco

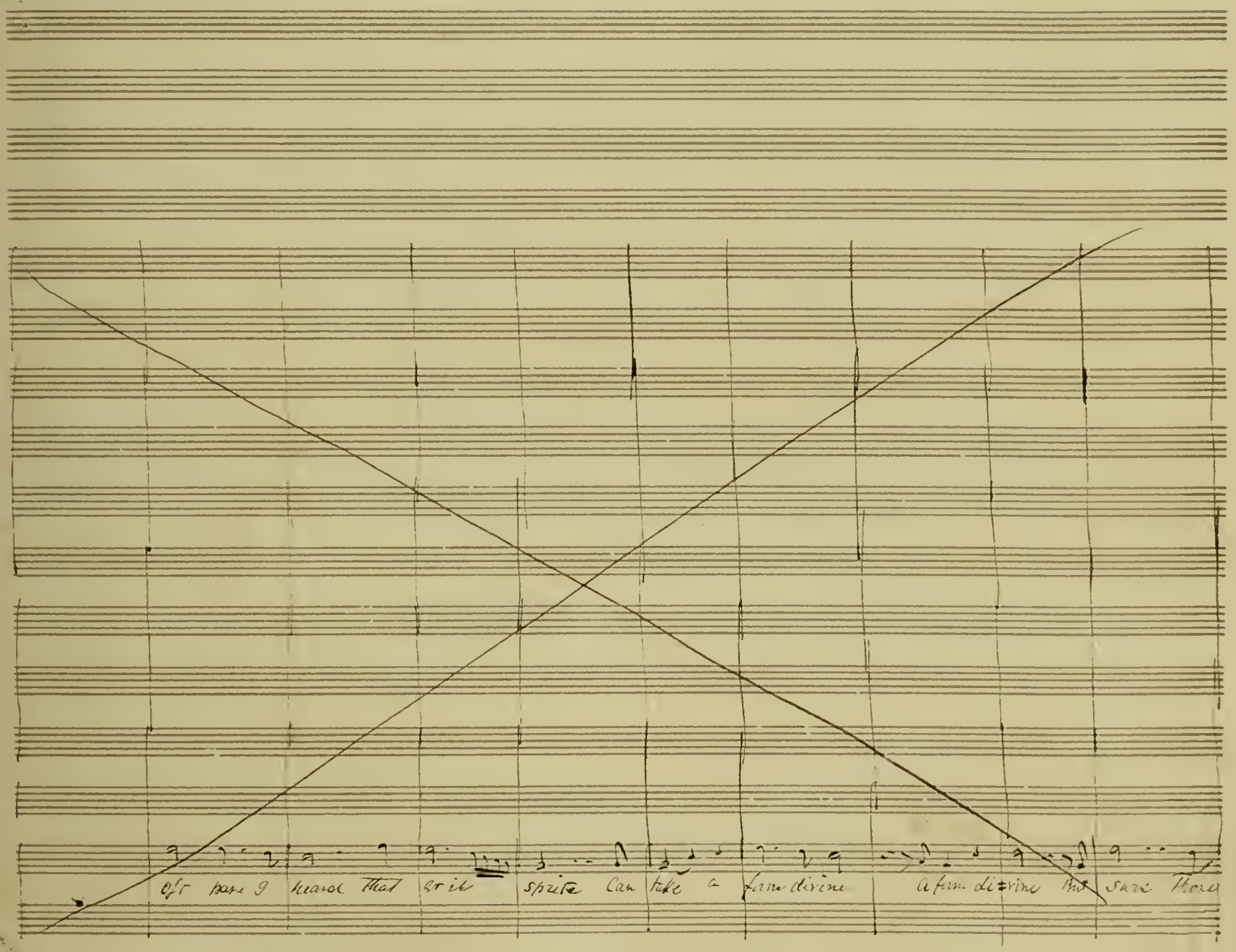
sulla rove

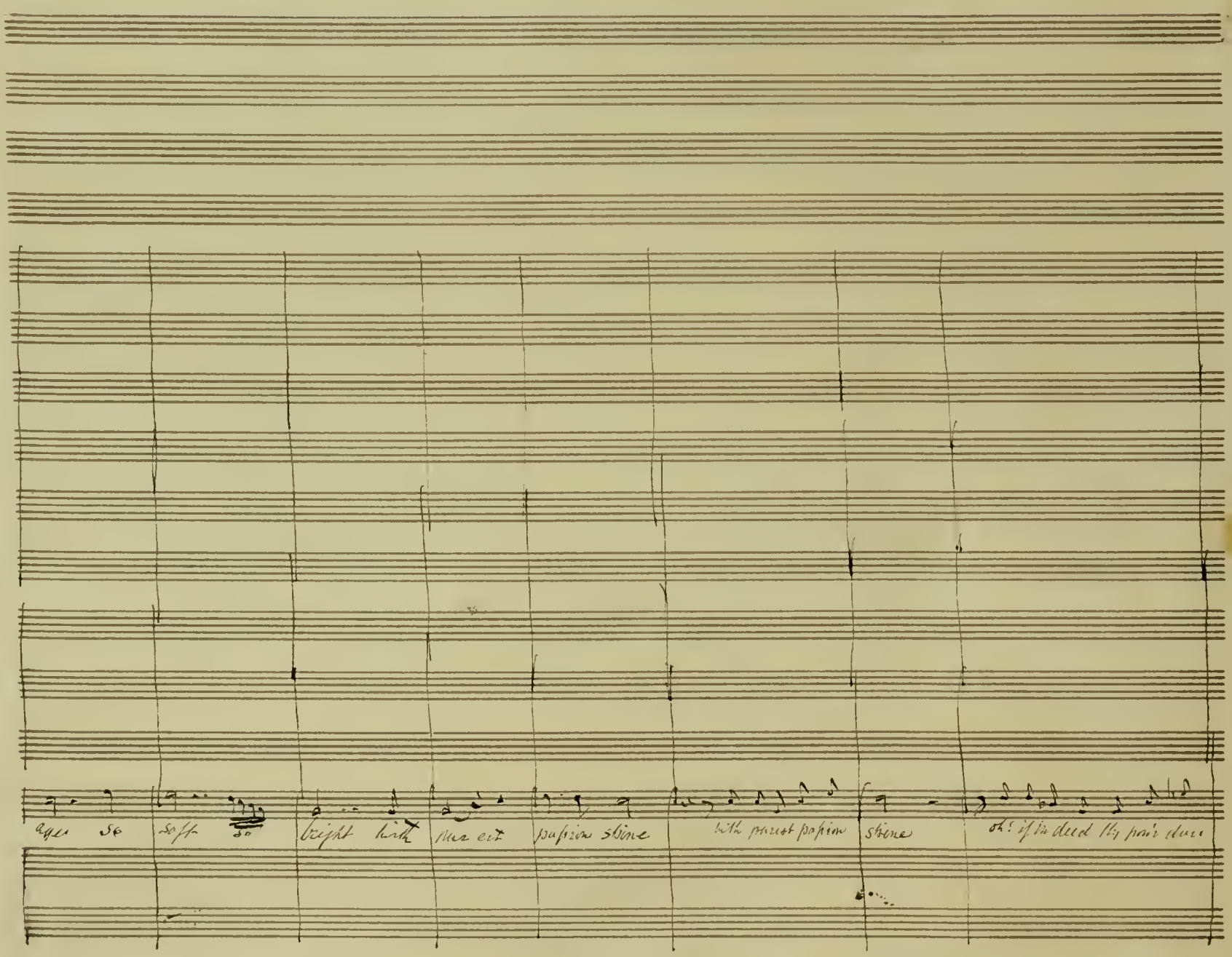
arco

pizz.

pizz.

pizz.


Oft have I heard that grieved spirits Can take a form divine A form divine but


ages so
soft so
bright birth
thou art
passion shine
with purest passion
shine
oh! if in deed thy pain dwell

flow from night my heart shrinks fear to if thy hair flies from night my heart shrinks fear to guar = dian

sul ponticello

con

sul tasto

sul ponticello

con

sul ponticello

con

sul ponticello

con

Pairs of Sn = chantment. Tells ob. Tell me say thou fair angelic in more bright than diamonds dipp'd in dazzling

De Tempo

fight

Comest thou to

beckon me

away

* Black pes = sition

Moderato

bliss

Shake I can = jure thee by that

Kiss wrinkled stile I —

sylphid

Hush! —

hiss

hiss

hiss

Marcato

Change to A

p & sostenu

arco

Donald

what voice di- vine

Ob. speaks again = say

say not thou

mine

Andantino

Overture

Aus Sylphen

Allegretto con moto

in E

Corni

Ob. Cl. in A

Queen of Oberon's heart say where what and whence thou art and whence thou art

Soli

Vlc.

Cb.

arco

1 2 3

Trombone 1 2 3

Grosse in D

Cornets

Fl.

Clar.

Bsn.

Fr. Horn

hig

hig

hig

hig

Deep = = = = in a fourth

arco

arco

arco

arco

arco

dell

4 5 6 7 8 9 10

stac

p

hi3

hi3

hi3

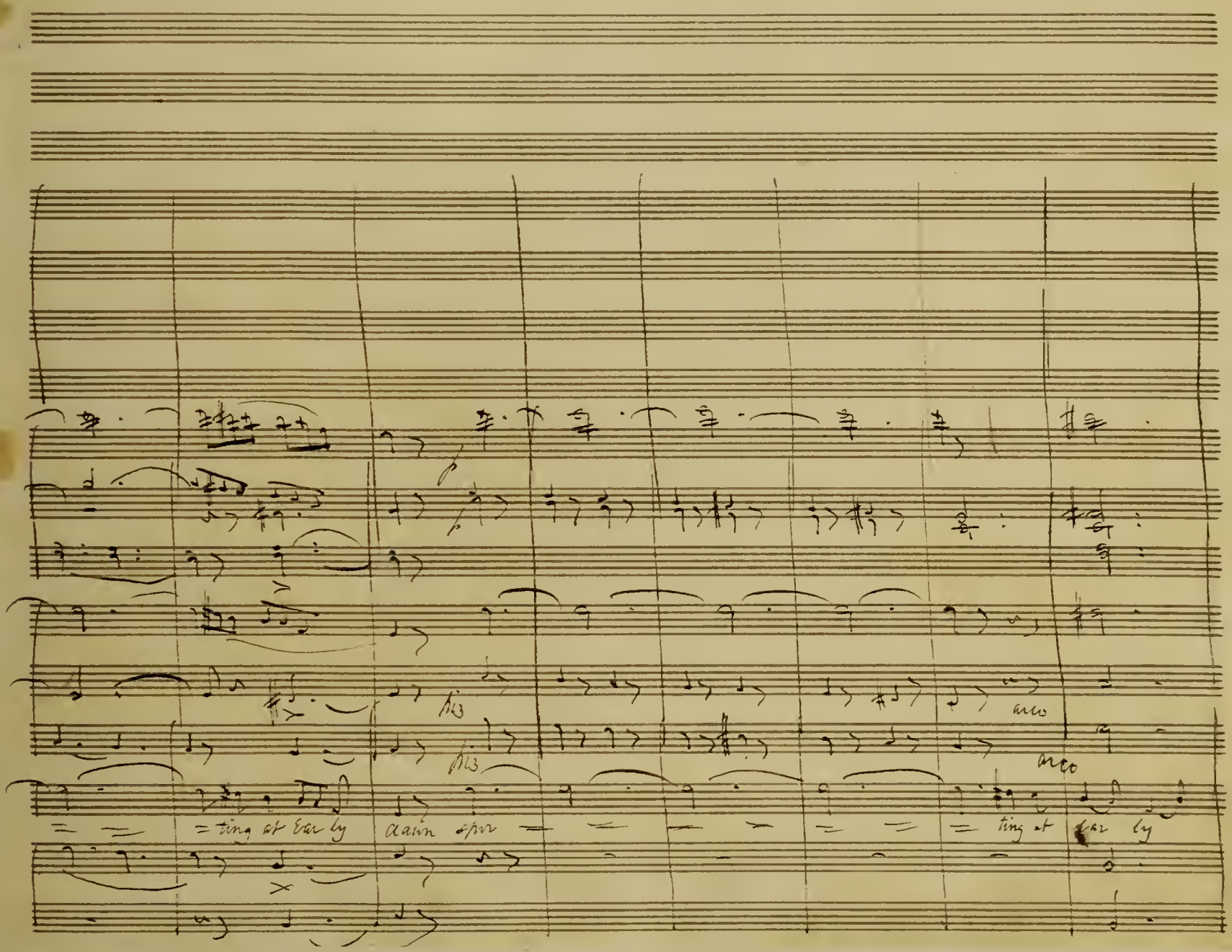
Whirlph = = = = = la tone la deep deep deep deep = la

11 12 13 14 15

f

p

Forest dark The sylphid loves to dwell to dwell with = = the timid fawn spor =


arco
arco
= ting at Ear ly
dawn spur
= ting at Ear ly

down or near some limpid stream = = = = shimming the noontide beam =

175

Birds in shady bower

shady bower

dry leaf

flow: en= | amount of | leaf and | flower = = = = en = amount of | leaf & | flow:

Du Musse

arco

arco

arco

arco

arco

Long line

Off with the Pack I

soon

When the

Stars

Shine

Radiance

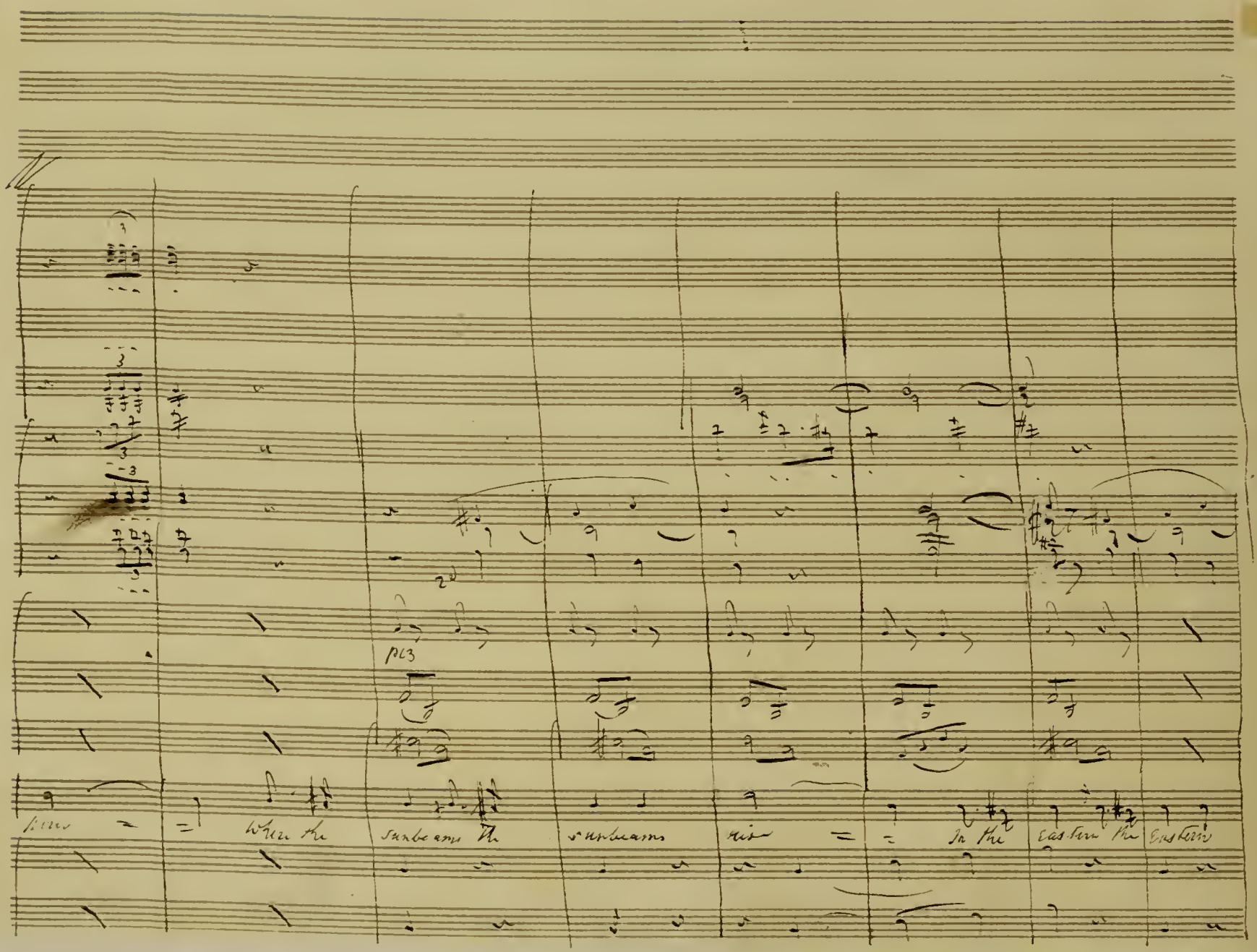
Cus

Cus

Cus

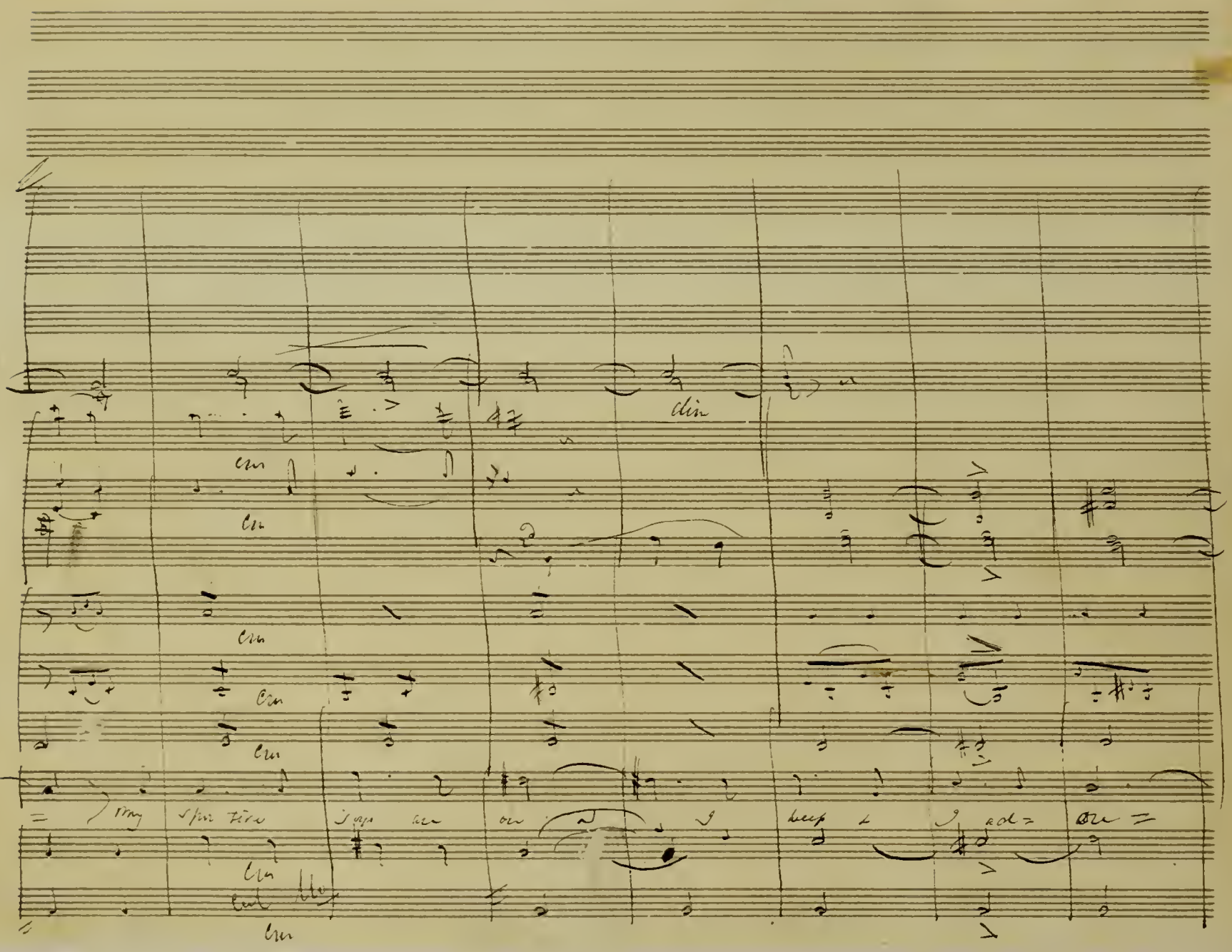
Cus

Vcl & Bass


Voice
Vln
Vlc
When the
Sunbeams
rise
In the
Eastern
the
Eastern

arco

skin = = But ah no more I love Chain'd by the tyrant love



1mo

Tempo

2a

Vlij

Vlij

Vlij

hij

hij

1 2 3 4 5 6 7

Deep in a forest dell The Sylph id lives

1 2 9 10 11 12 13 14 15

dwell deep deep deep deep in a forest dell the sylphid loves to steale to dwell deep

= in a forest

dell deep. =

= in a forest

dell the sylph =

arco

arco

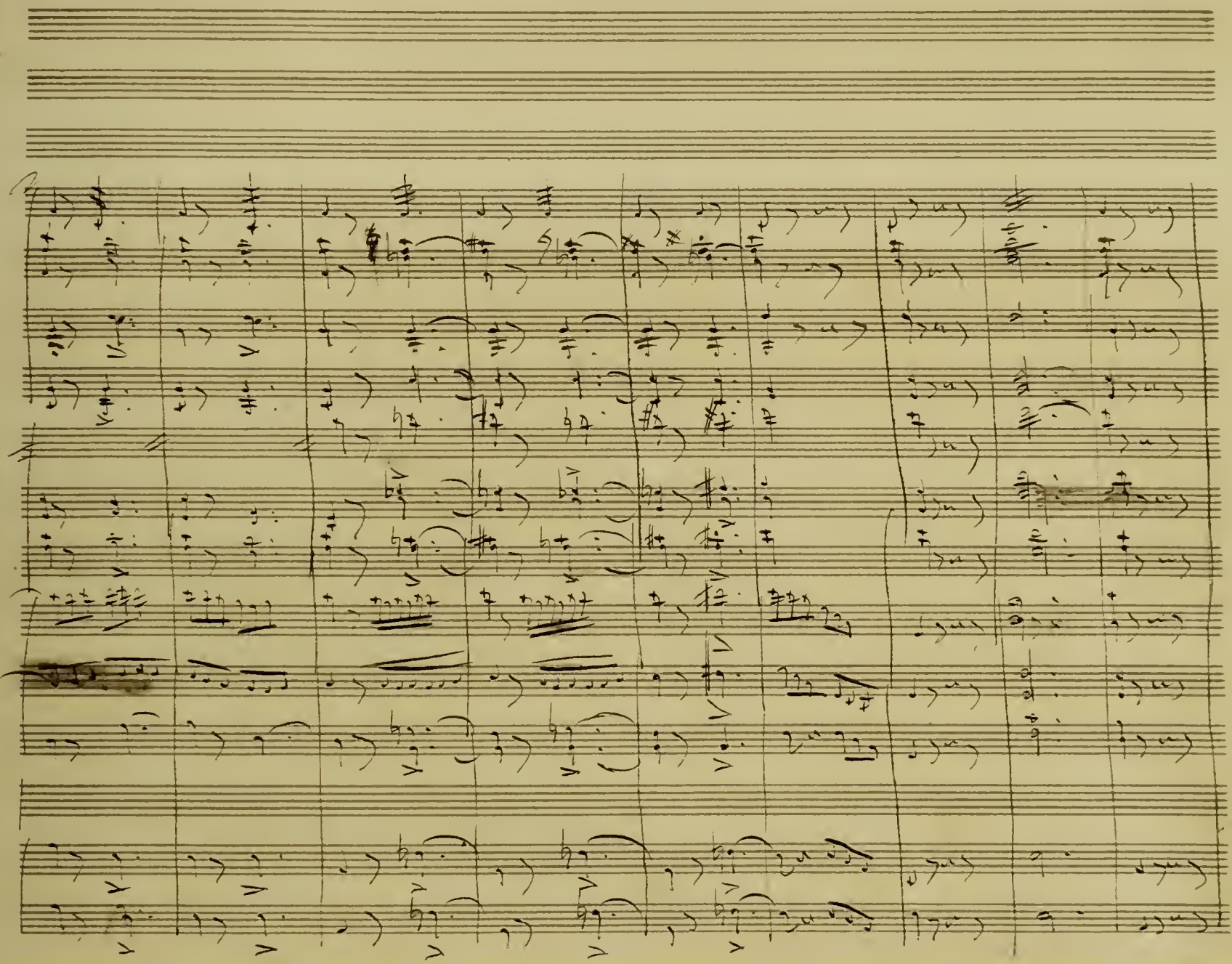
arco

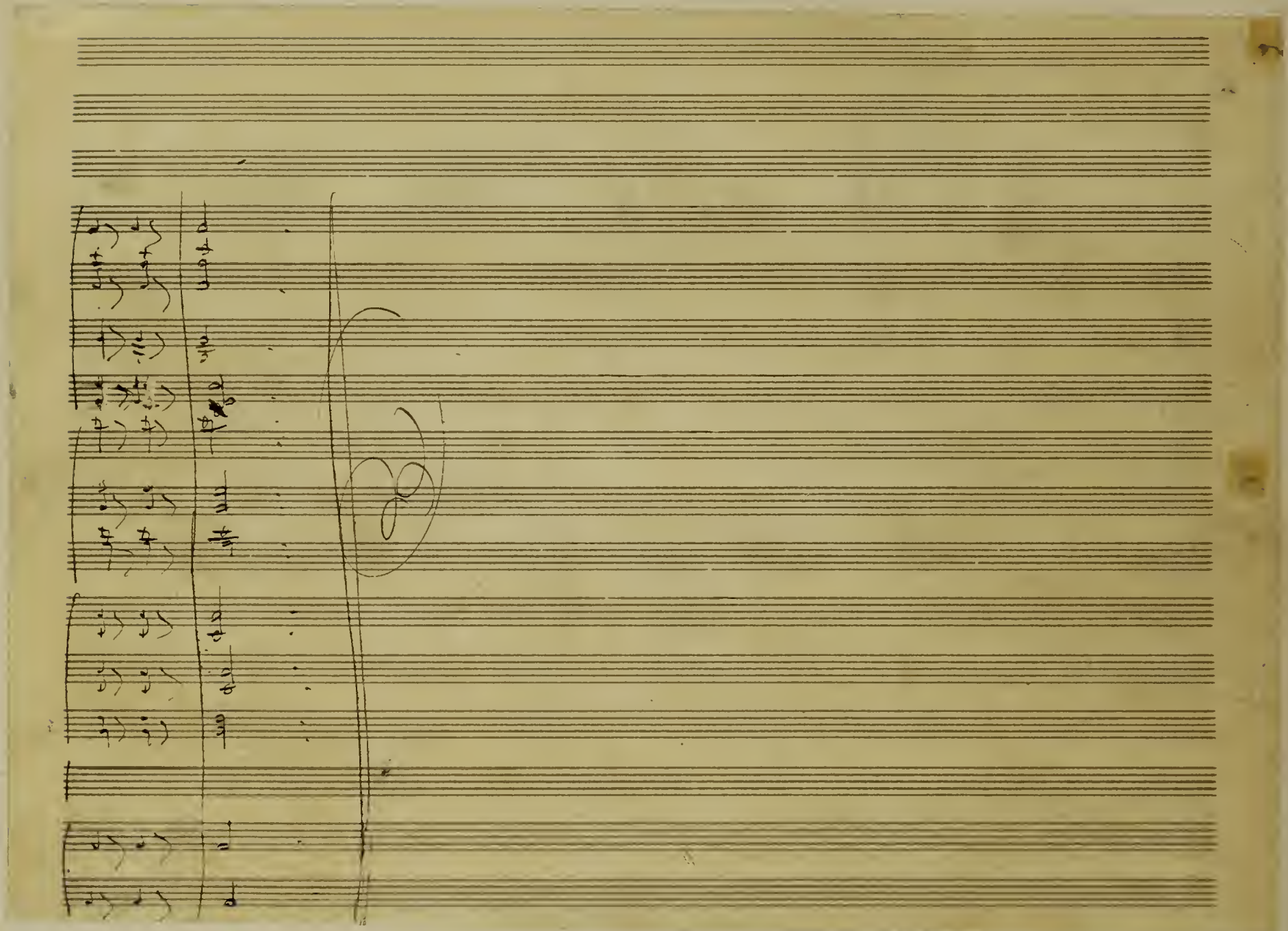
id lores & dwelt to dwelt the syl

cm.

id lou

swell





— farewell then for ever. —

Cornets 1st

Trombone

Trombone 2b

Cornets 2b

Cornets 2b

Fl.

Fl.

Clars in B

Fag.

Vl 1

Vl 2

Violas

Vcl/Bs

Strings

Hn.

Timp.

Farewell for ever since doom'd to see no other climes

fly to native bowers to their Color flowers with them with them & fade

mf dim

mf dim

mf dim

die

Too fatal Beauty what fallen duty can e'er op = pose when thy pow'r shou bandle =

a tempo

mf

cresc

cresc

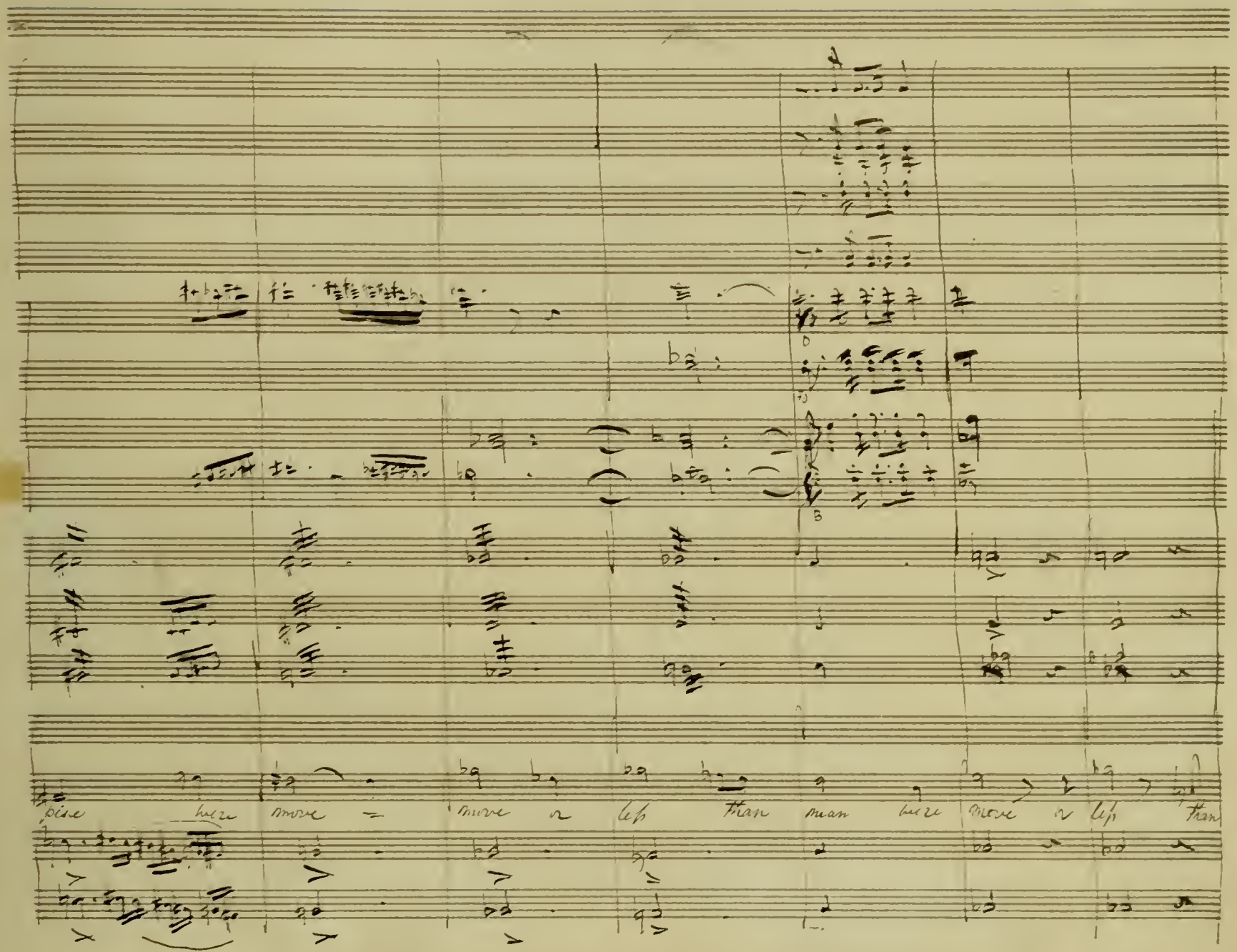
cresc

sake by Duppin Jessie from I take sist ter sist ter sist ter

if = = ons

can

Who could be = hold those speak = ing eyes that form, that mien, those charms dis =


D
B
pise here more = more n left than man here more n left than

Now hills | plea = sure could I | die — could I | could = = = I | die — thine my

man now hills | plea = sure could I | die — could I | could = = = I | die — thine my

love – my latest sigh – Thine my la – est sigh – now with blue

love – my latest sigh – Thine my la – est sigh

now with

die now with pla sure cold

die = now with pla sure cold

die now with pla sure cold

die Thine my

Love my tatest sighs — Thine thine my love my tatest sigh Thine Thine my love my tatest

Love my tatest sighs — Thine thine my love my tatest sigh thine Thine my love my tatest

cres

cres

cres

cres

cres

cres

sigh = = = my

sigh = = my

la = test sigh my

la = test sigh my

la = test

la test

sigh

sigh

mor

mor

pleasure

could I

die

thine

thine my love my latest

sigh

my

pleasure

could I

die

thine

thine my love my latest

sigh

my

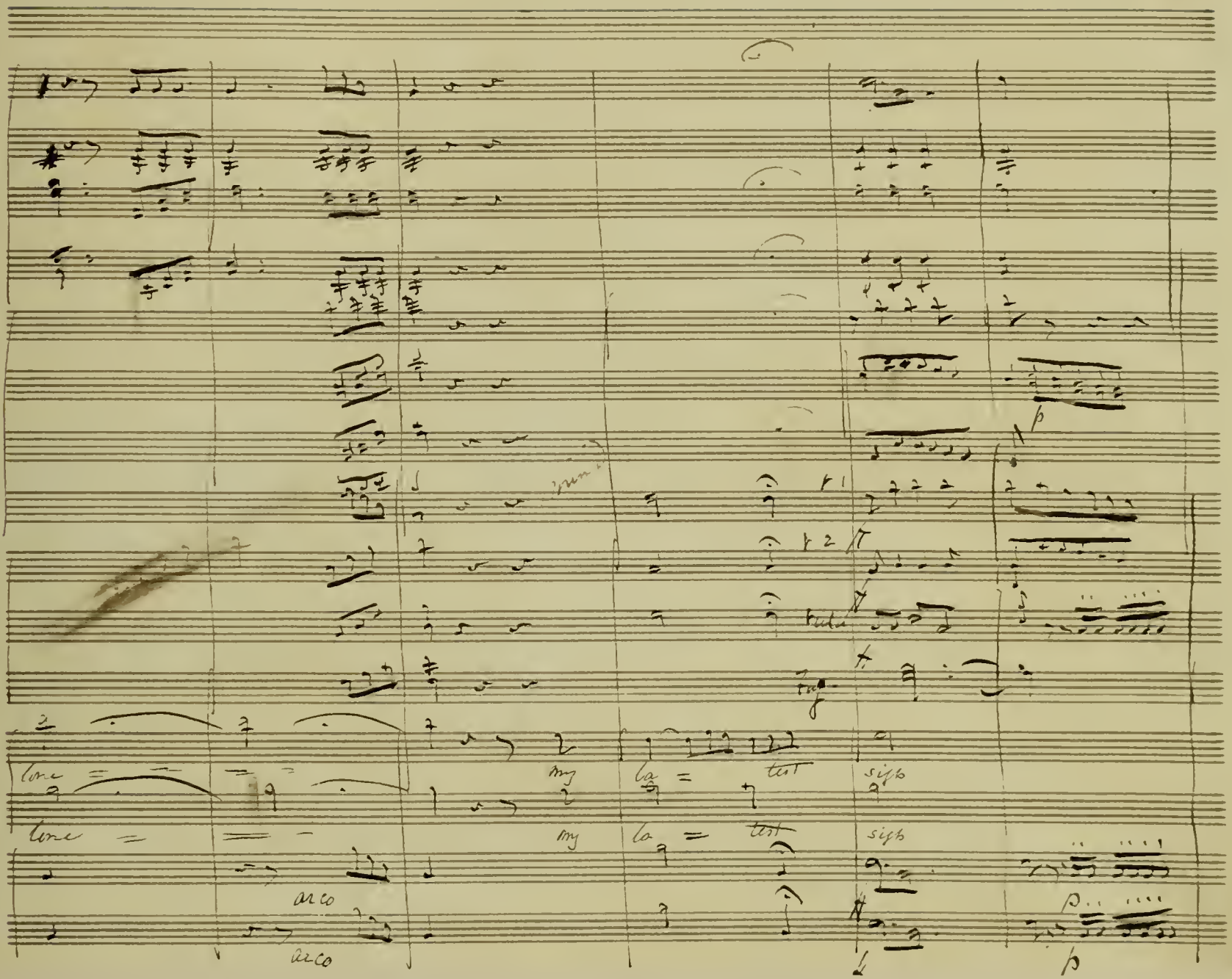
cresc

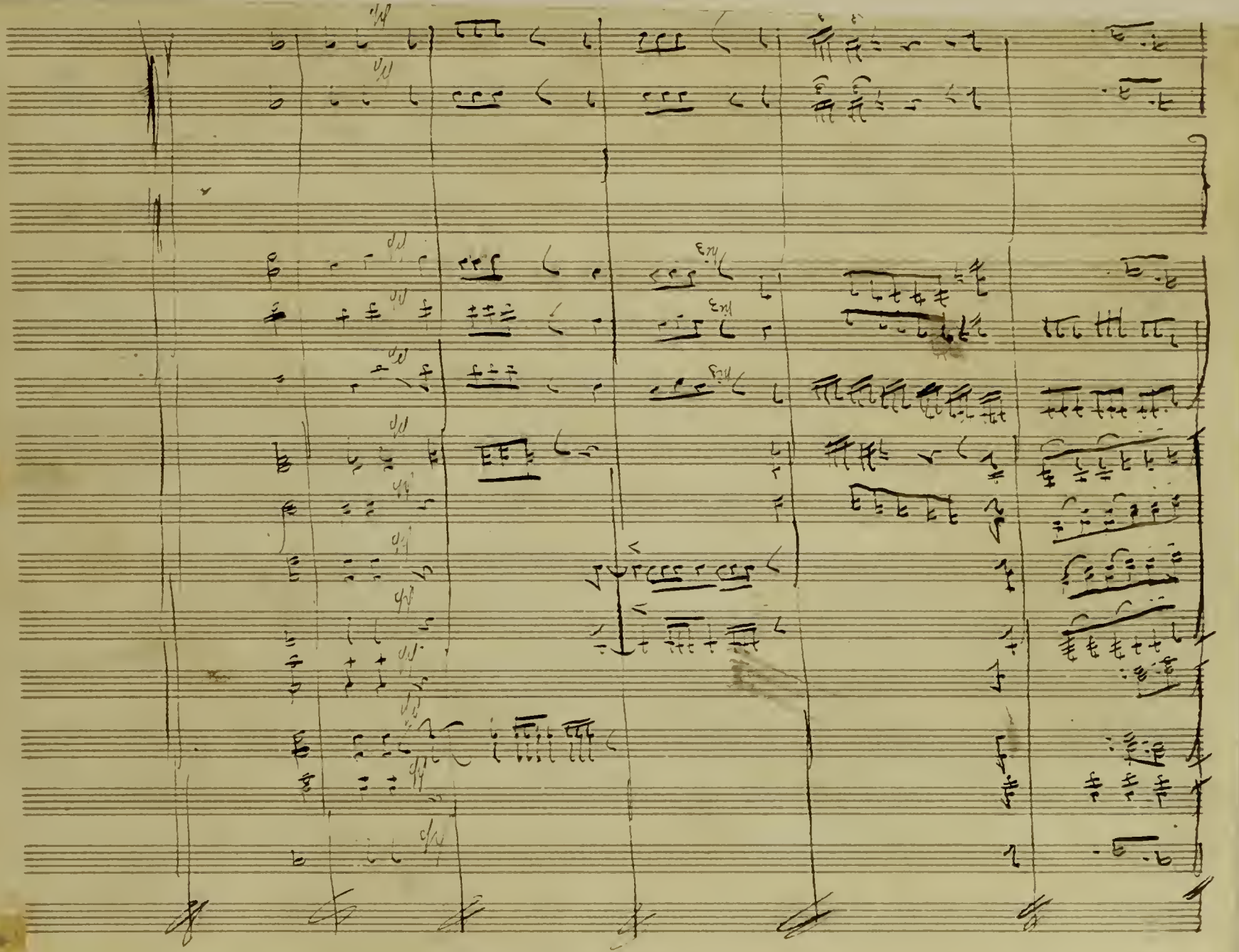
cresc

cresc

love my love my la = = tist sighs my love my love my littest sighs my love my

la = = = tist sighs my love my love my littest sighs my love my


tone
tone
arco
arco
my
la
my
la
test
test
sigh
sigh
tutti
f
p



New Piece

To the Extra Instruments
see the end

Incidental Piece

— What has she done.

Violin

Violin

Viola

Violoncello

Contra Basso

Violoncello

Violin

Violin

Viola

Violoncello

Contra Basso

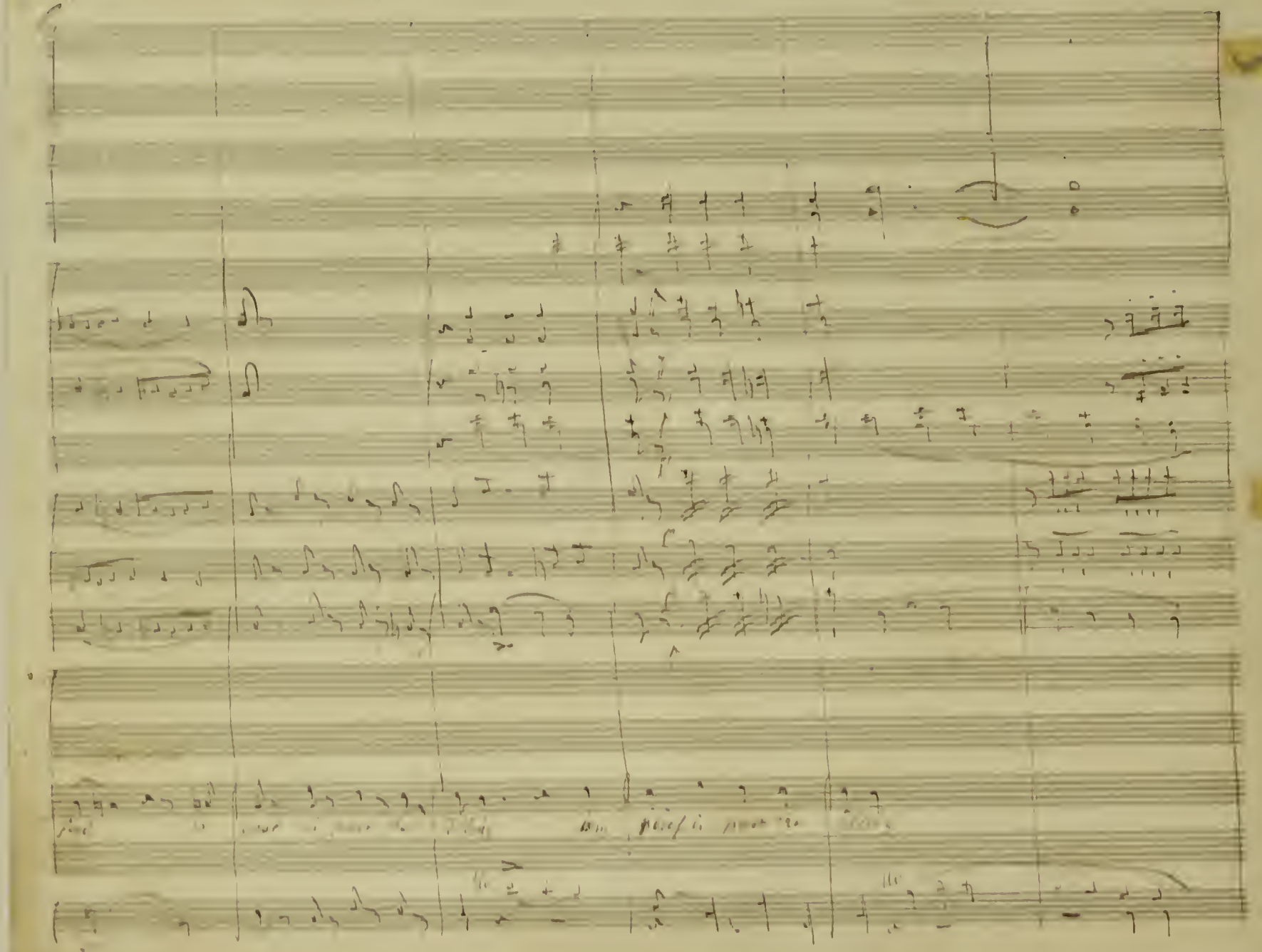
with more and more energy

cres poco a poco

cres poco a poco

cres poco a poco

grief I feel is past is past the telling the grief I feel is past is past the telling the grief = = =



(1) the brushes her timid vow Say the bridegrooms cheek deep flushes for that lovers, only kiss =

Oh!

Oh! pains of death

For the body comes Christ clean flesh, For that corrupt only knows

Nun Nun ele'n

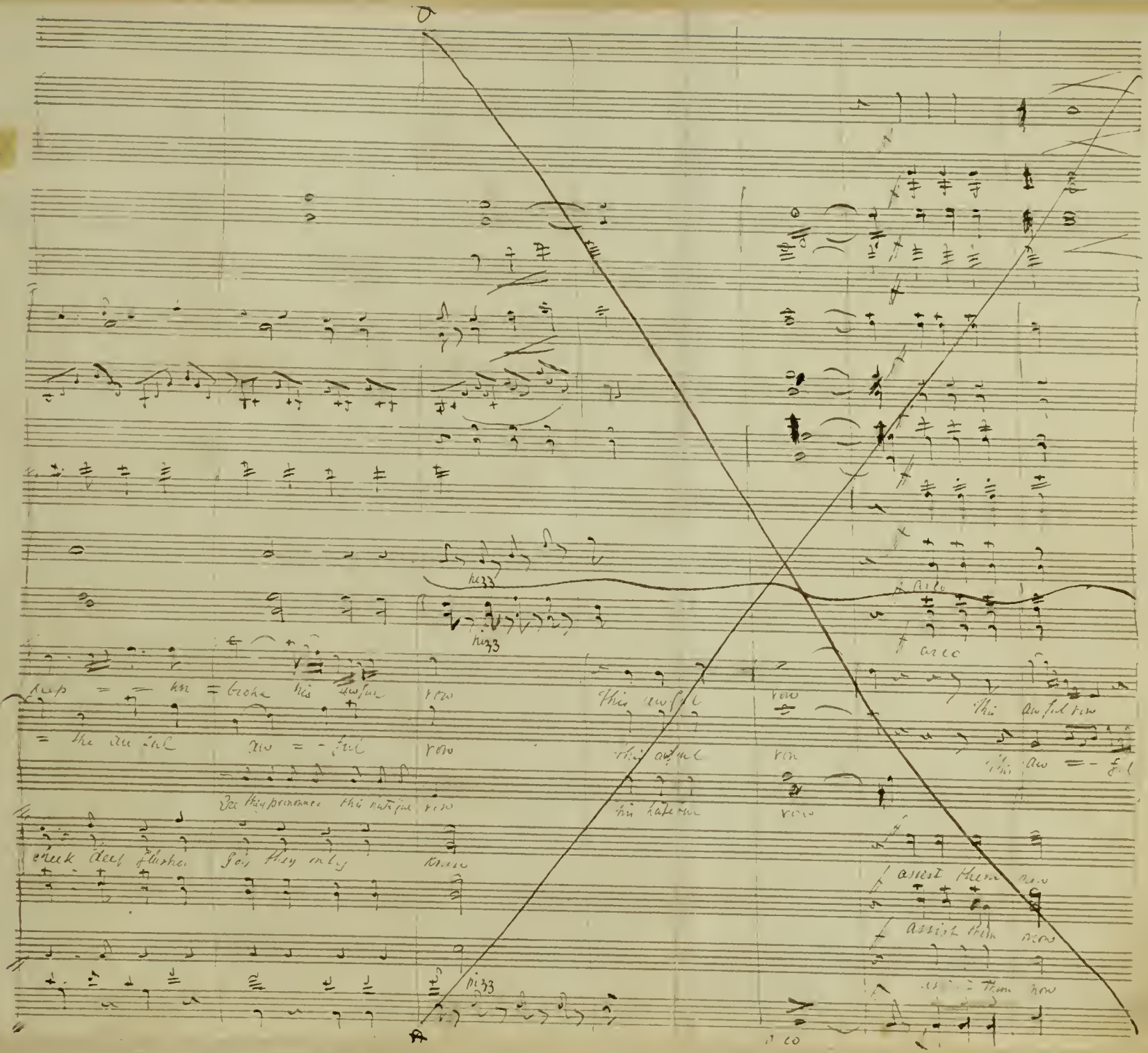
powers of truth assist him now

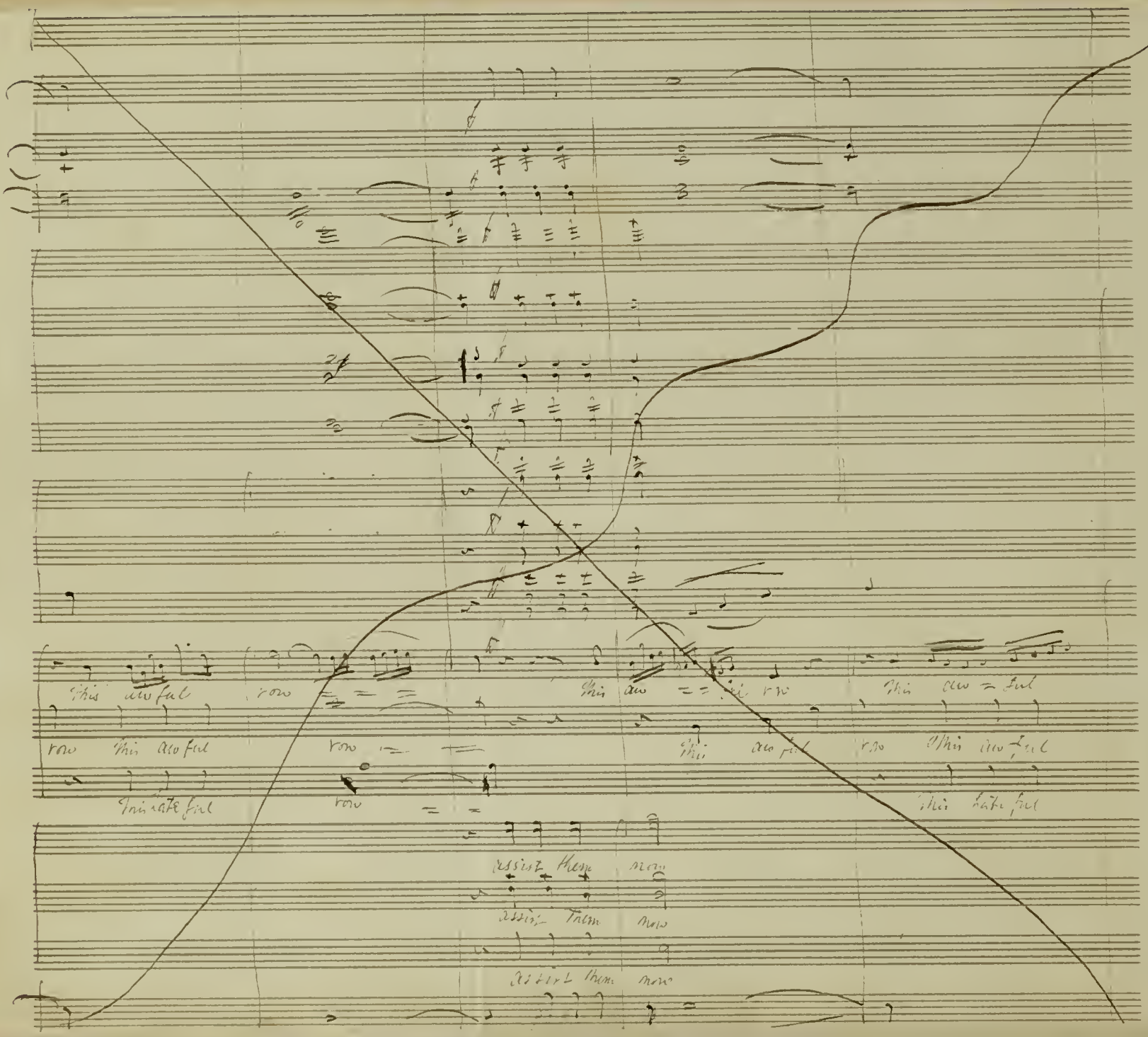
assist me now

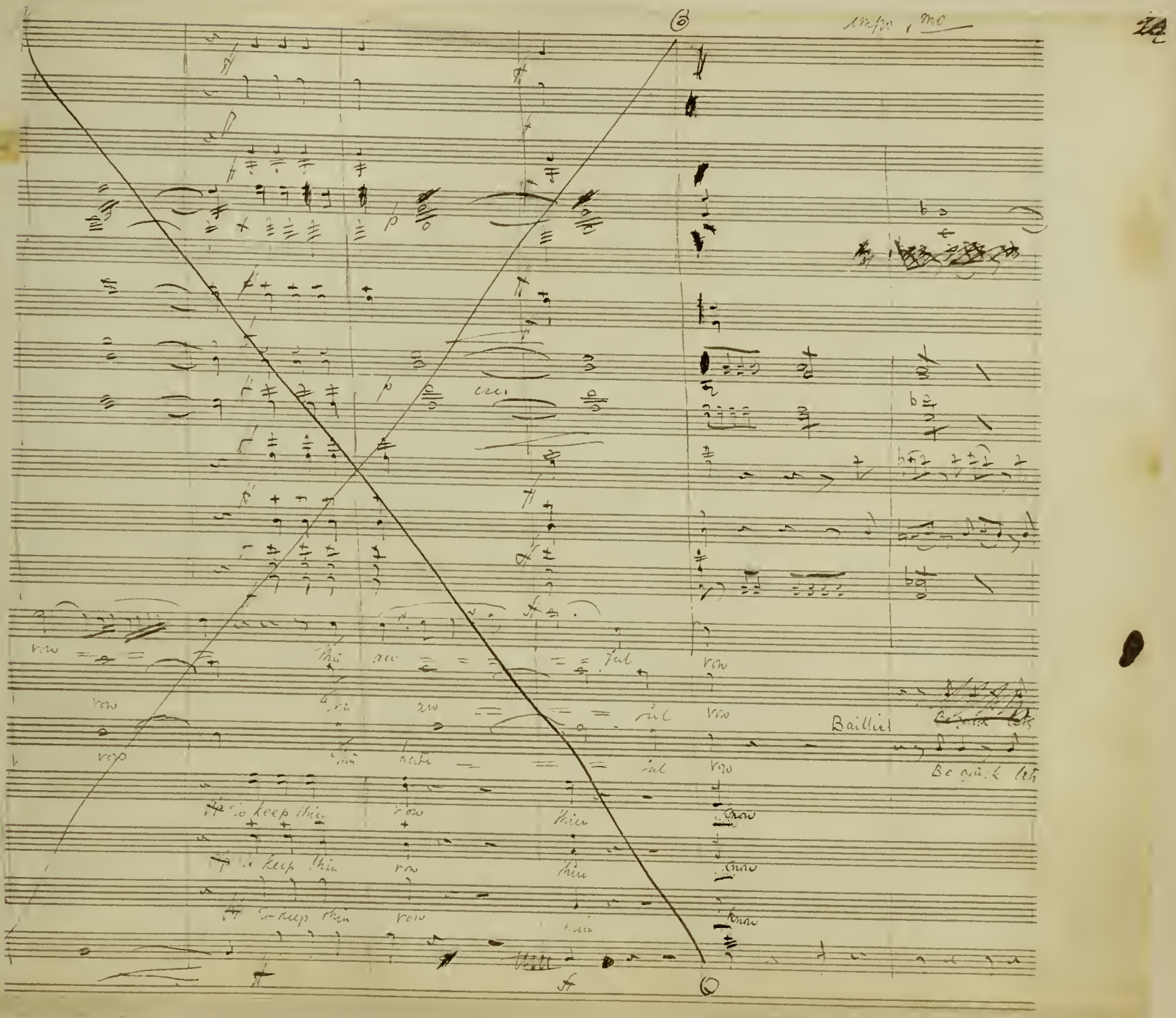
To keep un broke

Ye friendly wizards aid me now are they pronounce this hateful vow this hateful vow

assemble blushes as she breathes her vows Joy the bride grooms


A
hiss
hiss
hiss
arco
arco
pizz
pizz
Sleep = = ha = broke his awful row
= the awful row = - ful row
Dec thy prisoners this natiful row
creek deaf Furies Sol thy only row
this awful row
this awful row
this awful row
this late row
this awful row
this aw = - ful
assist them now
assist them now
= = them now


This awful row
This awful row
This awful row


To keep thin
To keep thin
To keep thin
Baillet

Cres.

Cres. Poco

Cres. Poco

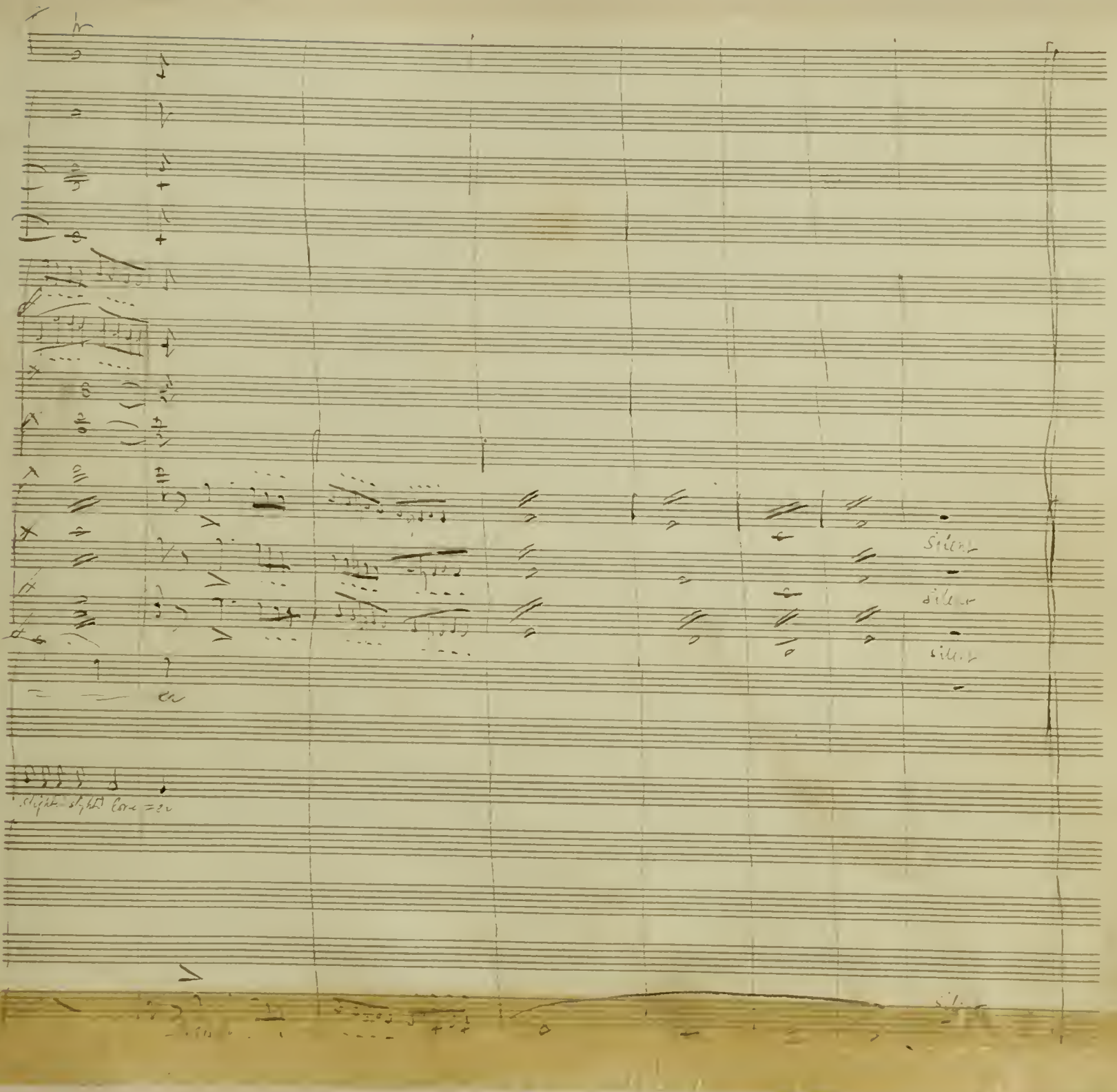
Cres.

Cres. Poco

Cres.

Cres.

Cres.


Slight
silver
silver
Slight slight tone =ev
silver

Baillie

By right you sig na = ture is first Christie With Edge silk tape 9

think my heart will burst

Poor Christie sure his heart will burst

Poor Christie sure his heart will burst

Poor Christie sure his heart will burst

change ♯ C

1a 2

marcato

sul ponticello

sul ponticello

sul ponticello

Brillie

Come sentile durch die mon- tieru.

Christie

Ihr, Fits & Stirren

Sul, die ic

change to Eb

Brülke

Now let thine ear - nest

How hard in hopeless love to burn

How hard in hopeless love to burn

How hard in hopeless love to burn

Parlez

Parlez

Jes = sie ons

Ho

Più allo

(aside)

do = not fear Ah what a heartless fate is mine Ah what a heartless fate is mine

Andante

cres

cres

cres

p

cres

Soprano

Still to be thine own heart must ever

Basso

Still to be thine own heart must ever

Tutti

Still to be thine own heart must ever

Tutti

Still to be thine own heart must ever

Soli

Still to be thine own heart must ever

Soli e Basso

cres

cres

p

Concerted Piece

Corni 3 4

Trombon

2

Change to E 4 sharps

Silent

andante

Accelerando

Change to 26

EXTRA INSTRUMENTS OF PRECEDING [CONTRACT] SCENE.

Hoi

Oboi

1 Soprano

1 2 Tenor Solo

cres

cres

cres

cres

p

cres

Still to be thine Now hear me swear Thin future Thin future shall be

Basso

lie & Basso cres

Cres

p

Concertede Piece

Cornis 3 < 4

Trombon.

2

Change to E 4 sharps

Silent

Silent

Silent

change to F

andante

Accelerando

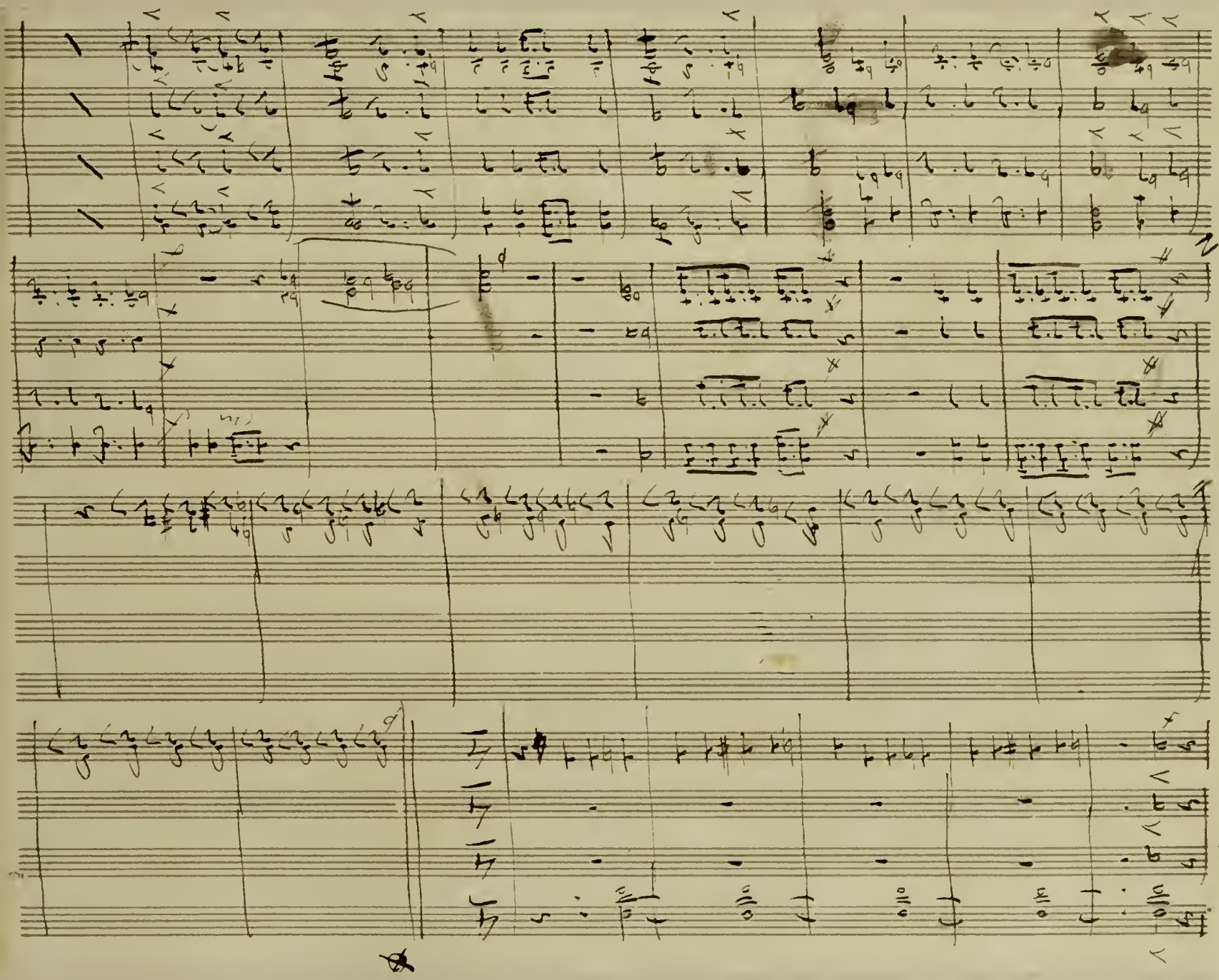
Change to 26

mf

mf

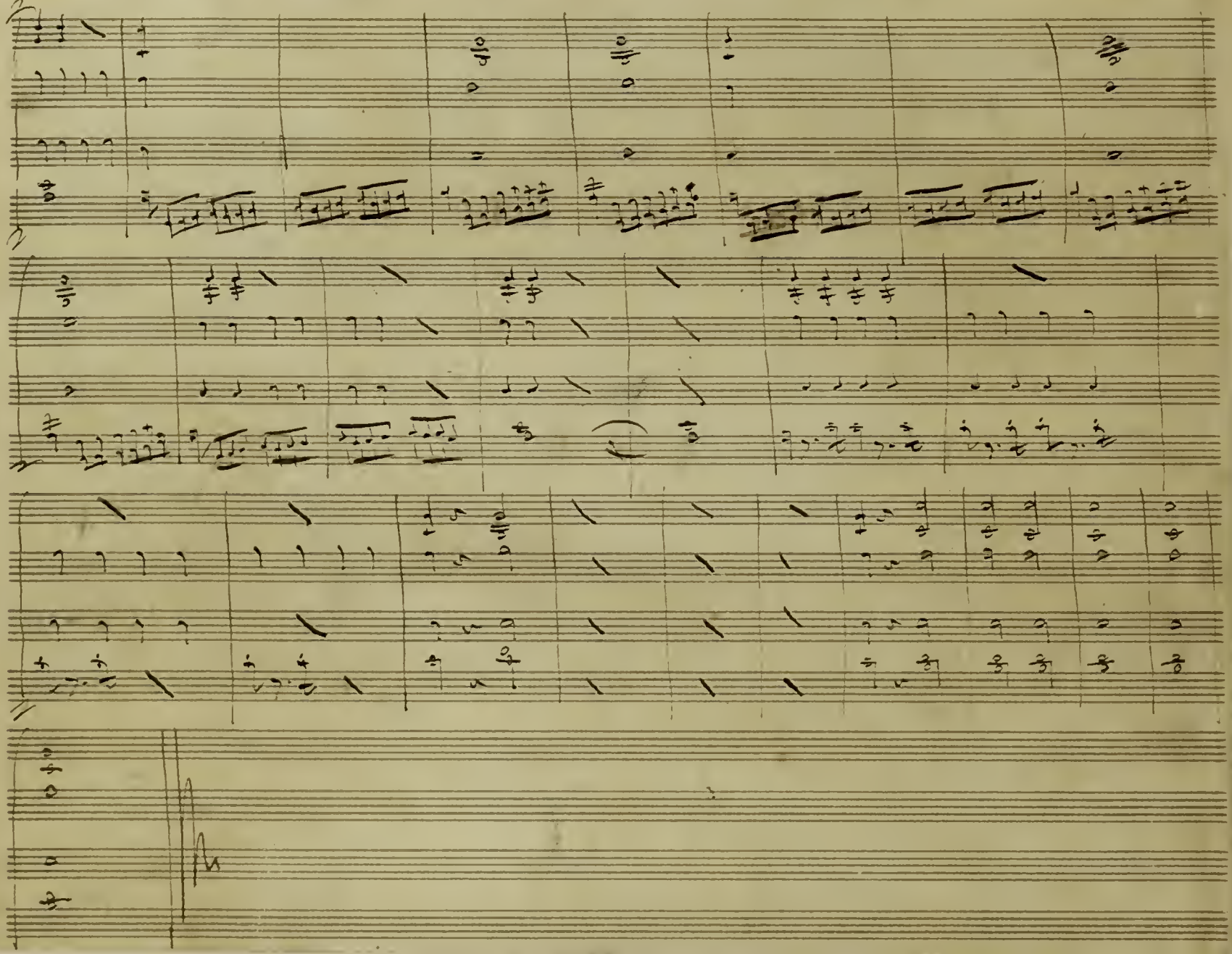
Hoi

Oboi



Andante

What 54 Bars
from * to *



Ella Tilsa — my revenge

Scena Aida

Allegro Risoluto

8

Recit

Timp
C d G

Trombe
2

3

Trombe in
Eb

Corni in
Eb

3 Cornetti in
Eb

Flauto

Oboi

Clarini in
Bb

Fag
C

Vl.

2

Viole

Aida

Vlc. e
Cbsso

for one wheels in actual happiness' way

a Tempo

Recit

fate forbids the hope of pleasure

yet to my re = venge on Donald

Too

Ah

sue = zi = fice

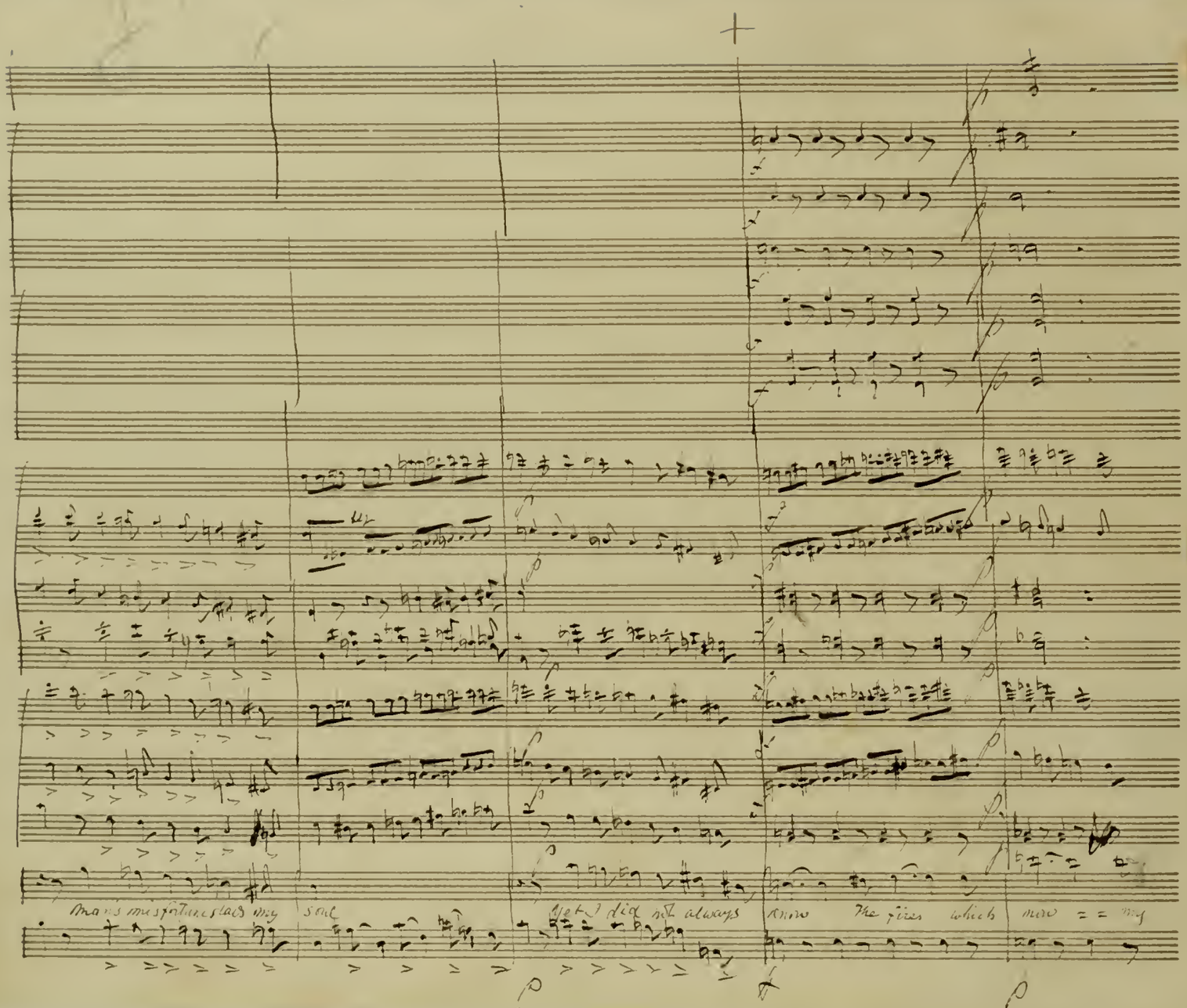
The pangs of L

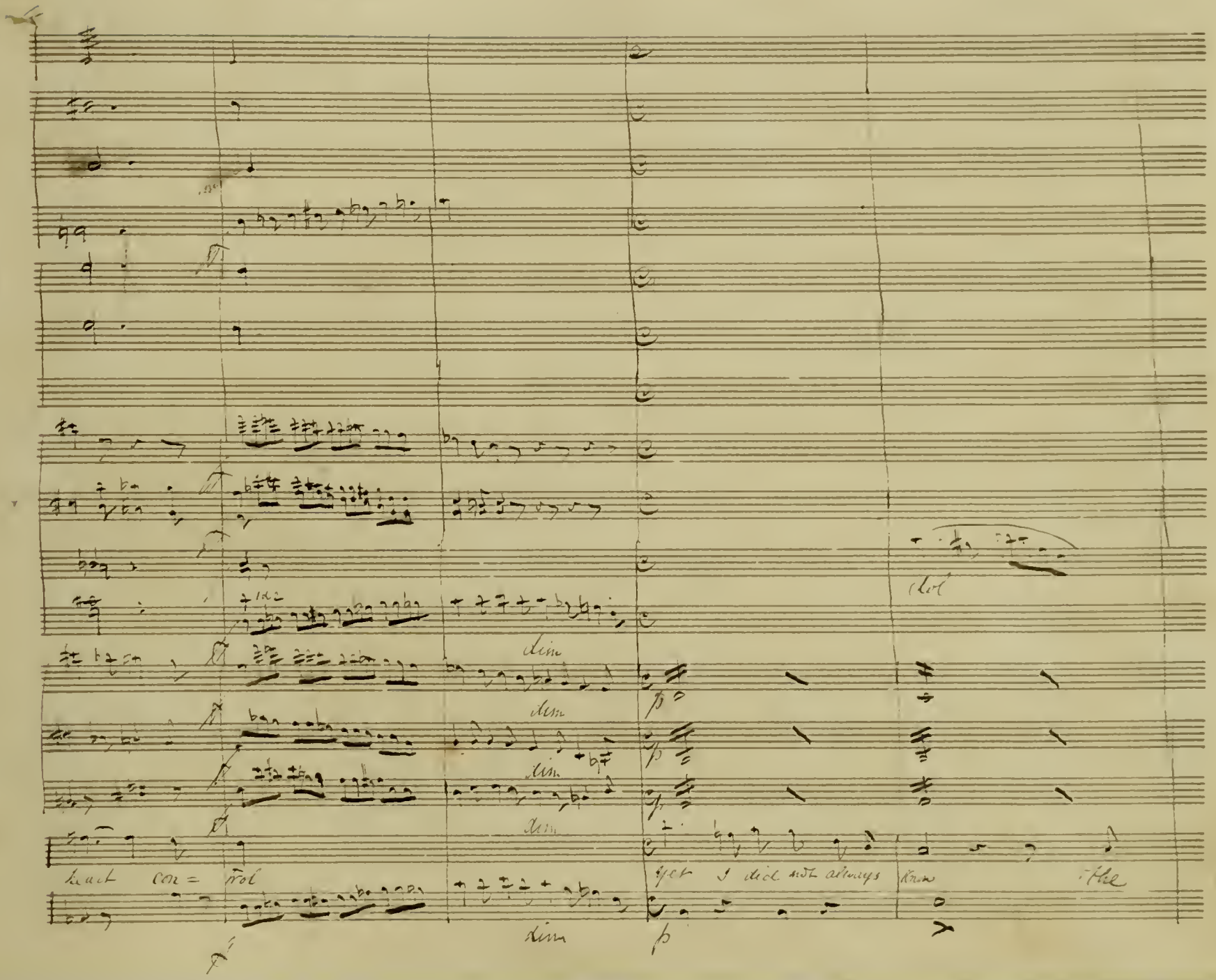
of his viral else lec =

stono = = = I'd on his rival else be = stono

manis mis = s'a = Tune slaes mus

soul Yet I did not always know the fires which now my heart con= trol my heart con= trol


Man's misfortunes stab my soul
Yet I did not always know the fires which now


clar
dim
dim
dim
dim
buck con = trol
yet I did not always know the
p

dol

dol

lines which now my heart con = trol

the

lies which now my heart control the

joy to witness others

woe The joy to witness others work The joy to witness others woe The

Andante con anima

A

p

p

solo

tol

rit

p

p

p

p

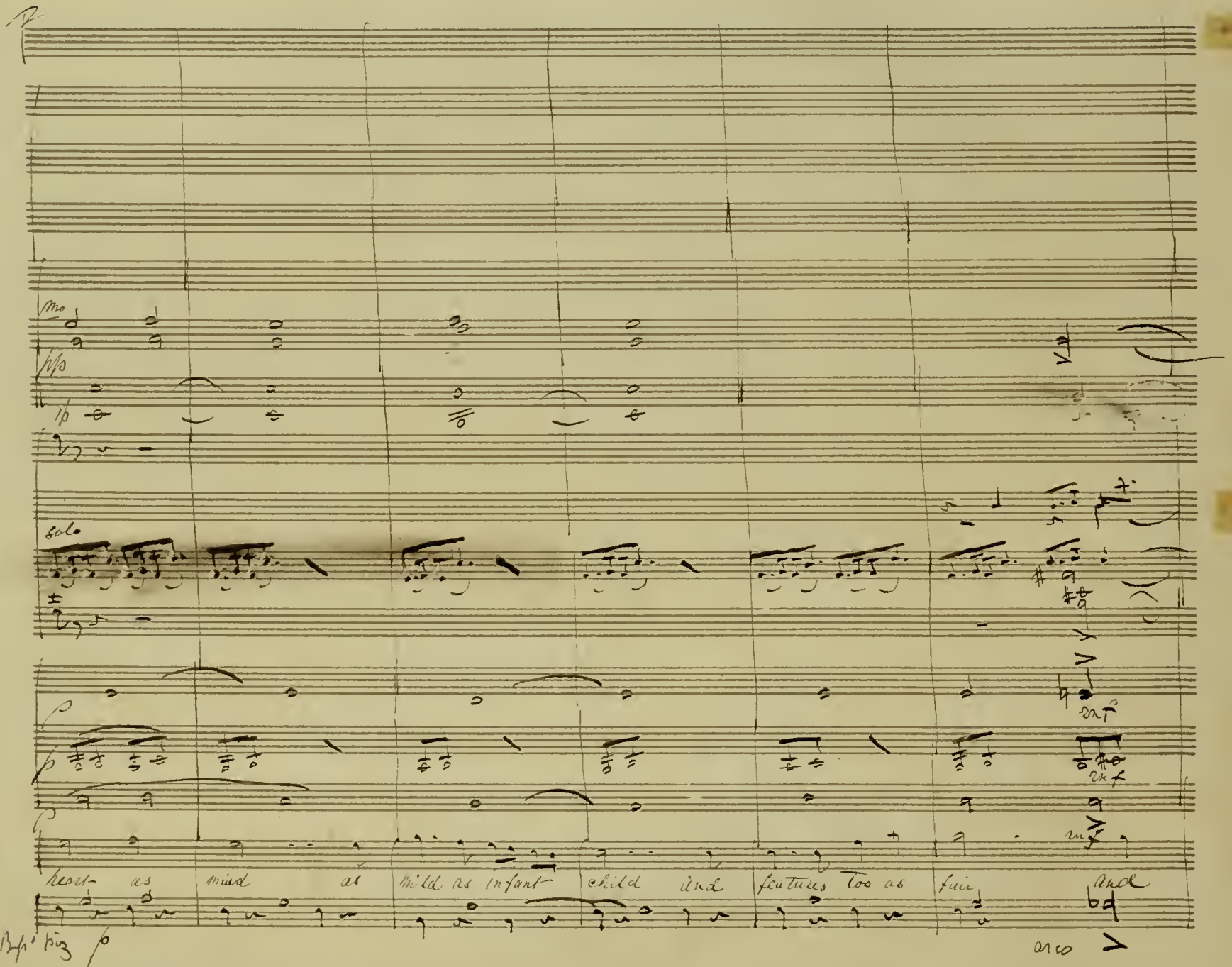
joy to witness others woe

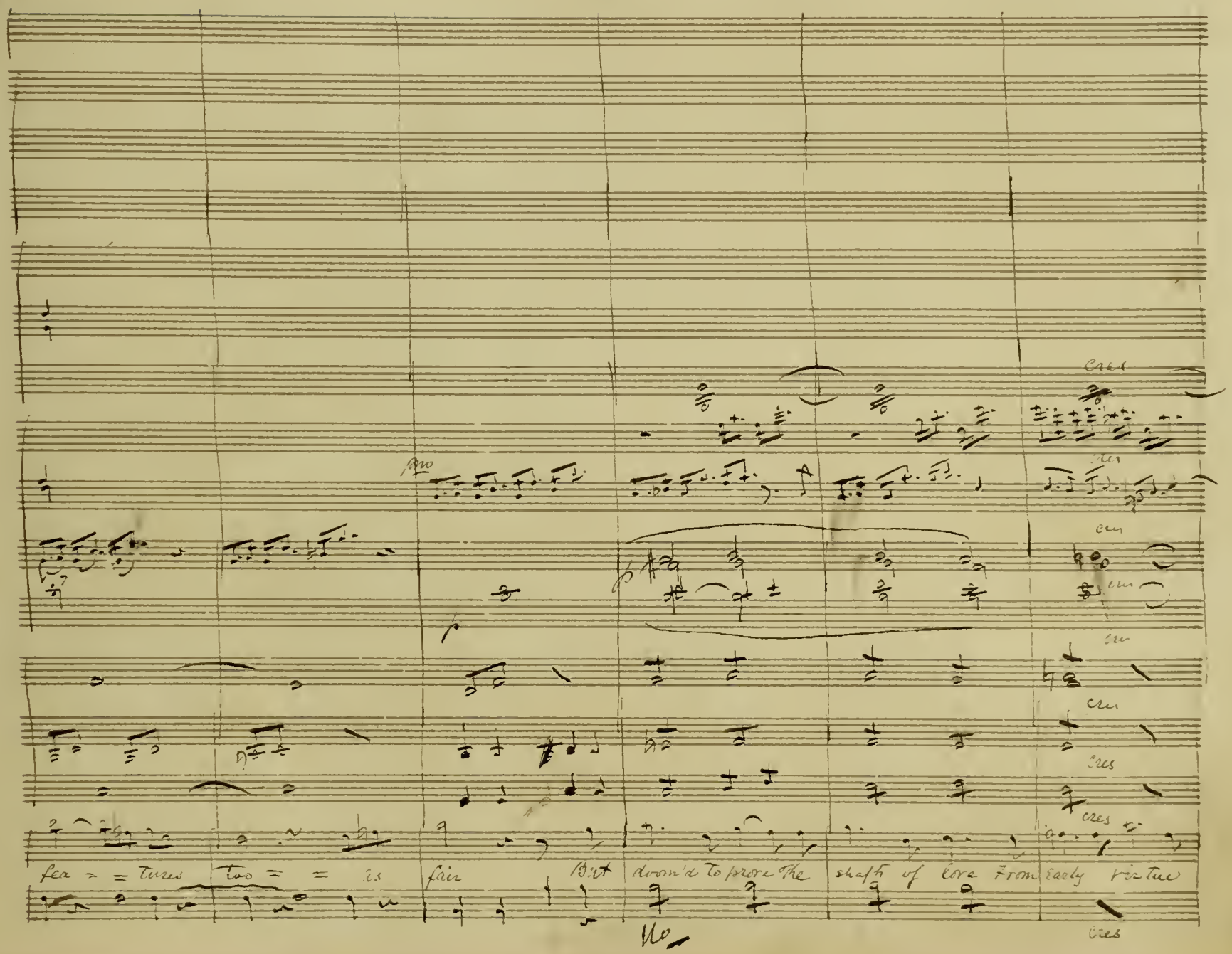
In days gone by

Contra Basso pizz.

las! alas was I a flowret gay and fare as flowret gay and fair with

arco


mo
solo
heart- as mind as child as infant- child and features too as fair and
Contra Bassi pizz
arco


Cres
Cres
Cres

cresc

cresc

cresc

Piu lento

cres

1mo

cres

Colla voce

cres

Colla voce

1mo

cres

Colla voce

cres

Colla voce

cres

Colla voce

cres

Colla voce

Good Changd Cres

prison changd, Cres's prison

changd the Flower to a

fiend

changd the Heart to a

cres

Colla voce

Allegretto

cres

f

f

f

angle Re = venge and fell hate my soul have se = duced and to = trimphed my fate from

papion to papion I lay and he slave of papion can only find

Allegro Furore

Clarinetti in C

Clarinetti in A

Clarinetti in C

Corni in C

Corni in A

Corni in E

Corni in D

Corni in B

Fagotti

Contrafagotti

Trombe in C

Trombe in D

Trombe in A

Trombe in E

Trombe in B

Timpani

Tamburo

Piatti

Gran Cassa

Violini I

Violini II

Viole

Violoncelli

Contrabassi

dim

dim

dim

Adela tastes of peace no more

Lightnings flash and

Thunders roar Hela hosties of peace no more shrieks gi-ants parade the air Guilt-le= joices in des=

pain feuille = joi = = = ces feuille ze = joi = = = ces feuille ze = joi = = ces

marcato

ho ho ho ho ho ho ho ho ho ho ho ho

no ho ho

ho ho ho

Juillet jour ces

pair = = = = = quitte = joi = = = ces in des = pair shrieks and groans pervade the air with re =

joies in der paix — joie — les in der paix

in dispair

guilt & joices

in dispair

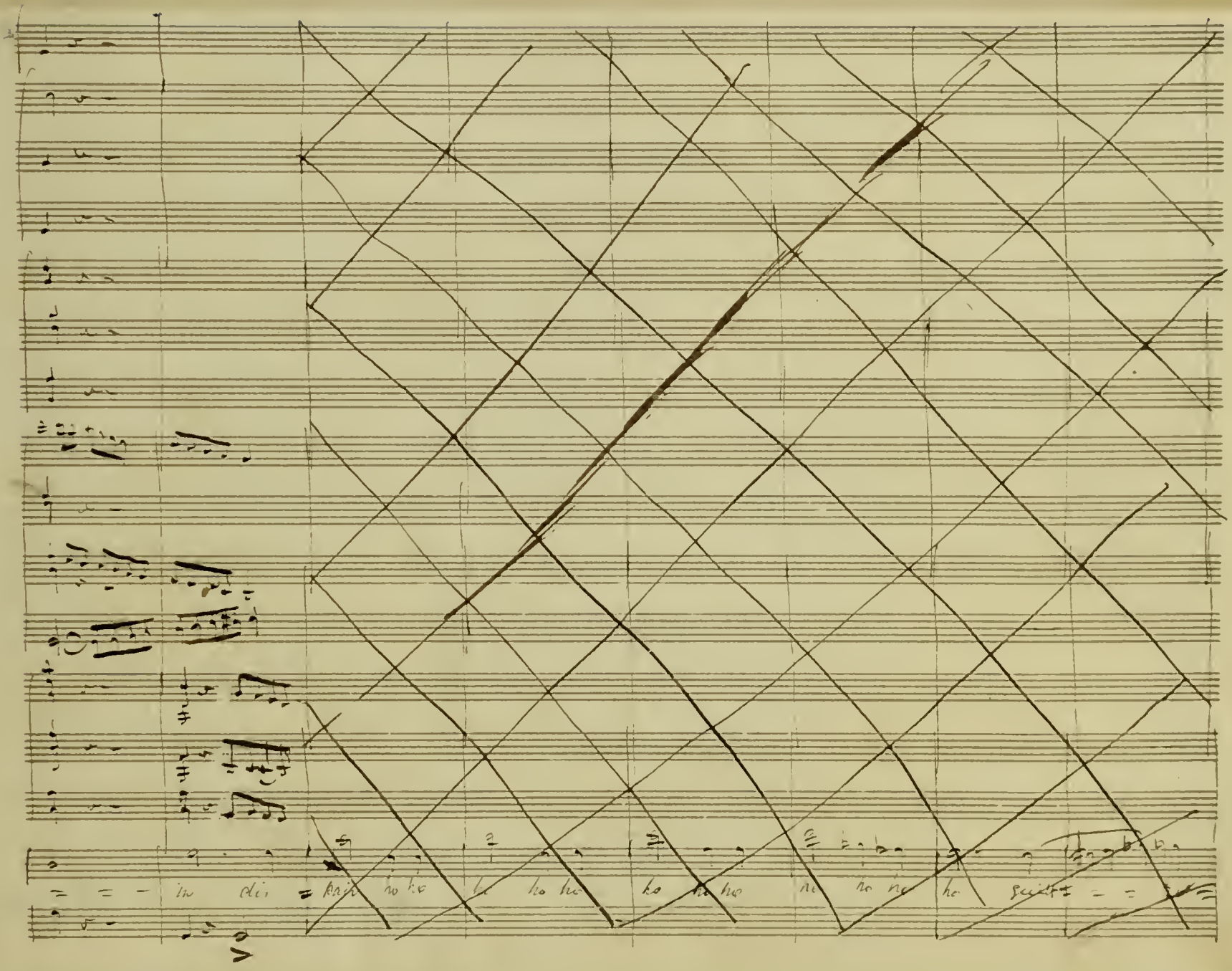
no ho ho ho

ho ho ho ho

ho ho ho ho

ho ho ho ho

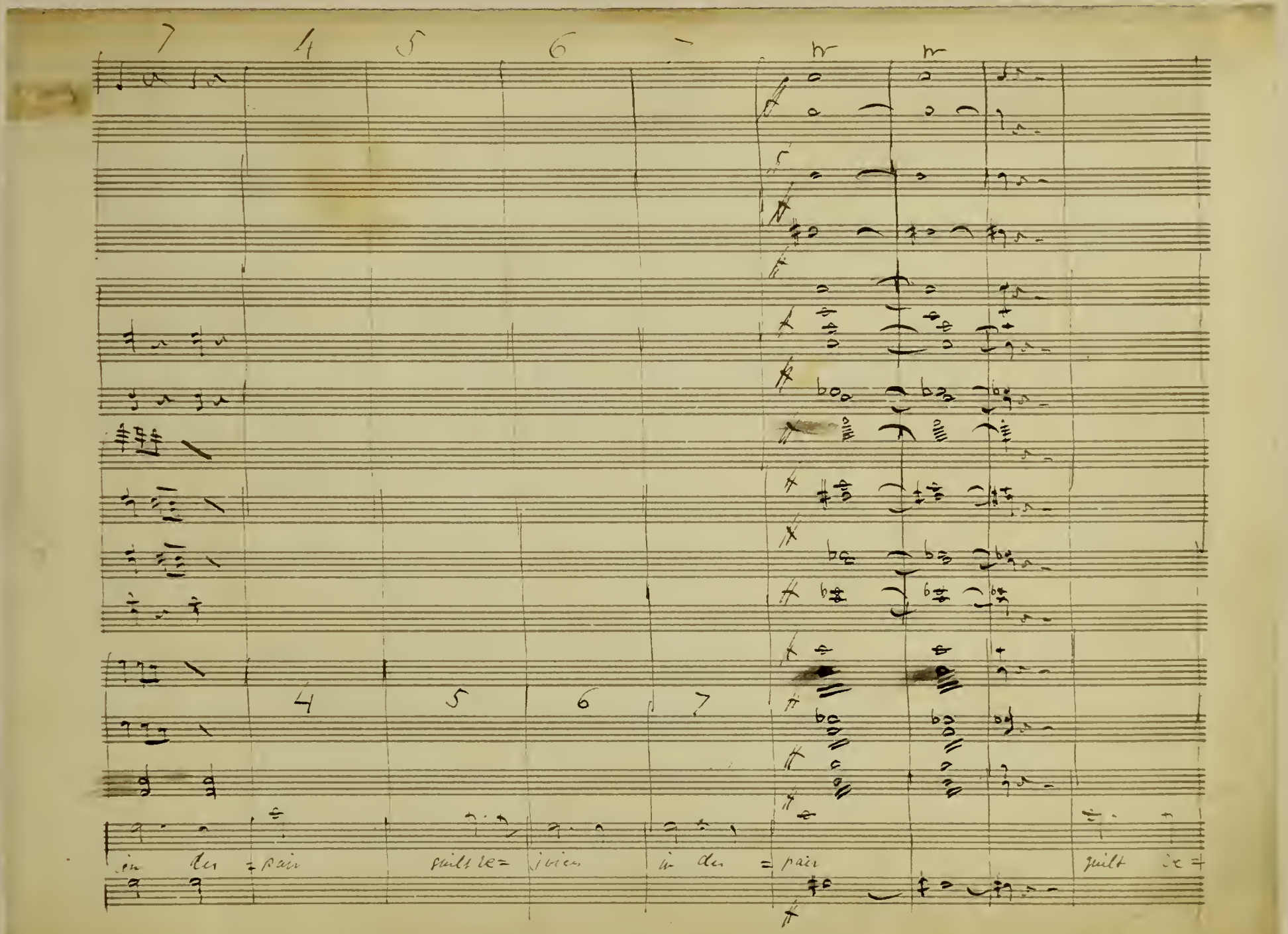
shrieks and groans be= | rale the air | guilt rejoices | in despair | guilt rejoices | in despair | pair


in dei = nem ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho geist

jai = ces ja ja = mais guilt-joi = ci guilt-joi = ces guilt le

joices in dei = pace guilt les = joices in dei = pace ho no ho ho ho ho ho, guilt is =

joiez in dei = pain no ho ho | ho ho ho ho | suitt re- | joiez in dei = pain | suitte = joi - ez


7 1 5 6
4 5 6 7
in der = pair
guilt ie =
in der = pair
guilt ie =

A B

joi = = = = ces in = = = =

A B

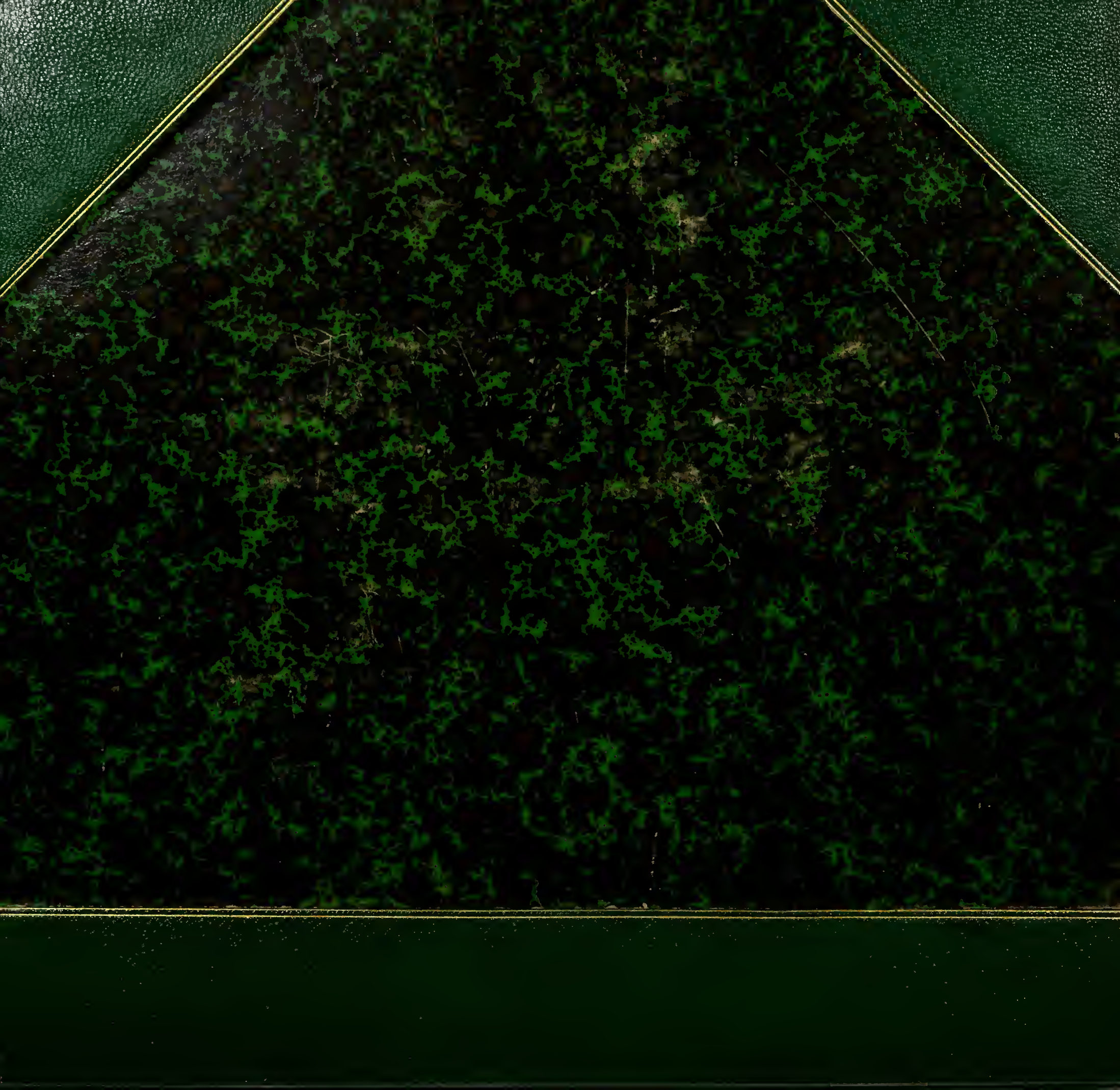
INVOCATION SCENE
AND
FINALE - PAGES 111-126 INCL;
MISSING.

Segue

A B

joi = = = ces in = = den = pui bair

A B

Segue

INLAY A.K.B. Nov 1909.